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MRS. FISKE AS LIEAH KLESCHNA.

THE MATINEE GIRL



LIKE the rest of the world, the genus matinee girl is evolving toward a state of perfection. She is no longer the crude twin sister of the gallery god. She has thrown away her peanuts and adopted chocolates. Some day she may even slough off the chocolate habit. She is veering away from all but the best melodrama, and to fulfill her advanced ideals a matinee idol must be more than handsome. She has begun to regard art as well as ankles, and subtlety as well as shoulders. Witness the fact that the hero no longer receives her notes and her flowers exclusively. The villain gets his share if he plays well enough to deserve it.

Even while they exclaim, "Isn't he horrible!" "Oh, the awful creature!" "Ugh! Look at his dreadful face!" all the girls I know are captivated by the arch deities created by George Arliss. We are in the era of the character actor. The mere beauty boys must go.

To have your name and face on cigar boxes and appended to testimonials, as the ecstatic appreciator of a cosmetic, or on billboards as the brand that has been plucked from the burning by the latest in patent medicines, are ways of pushing along the apple-cart of popularity that have not been scorned by the greatest. They are useful, but scarcely aesthetic. It was with serene satisfaction, therefore, that my casual inspection of a seed catalogue the other day revealed the fact that there is a Viola Allen carnation. It is fervently described by the author of the seed catalogue as "clear, porcelain white, delicately splashed and edged with pure, clear, rose pink." The description seems a bit symbolic of Miss Allen, doesn't it? Personally Miss Allen has never been exactly to my taste, but, with a show of the occasional gallantry of women, I admit that the trouble may be with my taste. Her personality on and off the stage seems to me a bit sugar-coated. Frankly, Viola Allen stirs up in some of her sex the last ember of the regard we very human animals had for the good girl of the class who never soiled her frock, never used slang, never ate enough candy to make her sick, and quoted the Bible texts accurately. There is always a faint flavor of the prunes and prisms quality about her. But there isn't a mother's daughter among us who doesn't approve of Miss Allen's art ideals, and who doesn't shout "bravos" at her for her upholding of them. And he was a genius of symbolism who named the "clear, porcelain white" flower the Viola Allen carnation.

Drifted to my desk, in the belated Christmas mail, these quaint verses, for which I thank the thoughtful sender:

AT CHRISTMASSE TYDE.

Two sorry Thynges there be—
Ay, three:
A Neste from which ye Fledglings have been taken.
A Lambe forsaken.
A Redde leaf from ye Wilde rose rudely shaken.
Of gladde Thynges there be more—
Ay, four:
A Lark above ye olde Neste blithely singing.
A Wilde Rose cllinking.
In safety to a Rock; a Shepherde bringing
A Lambe, found, in his armes.
And Chrystemasse Bells a-ringing.

A successful actress wrote from Boston last week:

I read with great interest your advice to the "stage struck" girls.
Indeed any and every girl needs the love of the profession, grit, guts, GRIT, and yet more grit and—money saved. I have worked my way so far, and it has meant hard work.

Jimmie Forbes, the popular assistant manager of the Hudson Theatre and one of the professional papas of Robert Edson, has a new dog. That is not in itself a crime, but Jimmie is alienating his old friends by sending out brief, breathless notes like this:

"For heaven's sake drop in the first minute you can, to see Wee Macgregor Forbes, Mrs. Forbes, and myself. I am the happiest man alive."

Of course all the o. f.'s call as soon as they have made a purchasing trip to Best's and bought a ridiculous small bonnet, or glaring red booties or a bottle with a rubber attachment. They ring the door bell and are admitted, flushed and important. They tiptoe to the wee drawing-room and—guess. That absurd Forbes man, whose Chorus Lady the critics say is the most brilliant vaudeville sketch of several seasons, gazing with a smile of supreme content into the blinking eyes of an impudent collic pup. Worse! He bought the puplet as an alleged Christmas present for Mrs. Forbes, and has so cornered the barking gift that Mrs. F. has only the most formal of bowing acquaintances with the dog.

Norman Larn, who plays Lord Dunsen in The Usurper, is an Englishman who is trying hard to be an American. He often finds the process painful, even expensive. For example there was his visit to a Broadway florist's on Christmas Eve. He told of it lugubriously over his turkey on the natal day.

"They're robbers on Broadway, my boy, robbers," he said mournfully, as he masticated the fowl's liver. "I went into a smart place to buy a bunch of violets. My boy, they charged me \$1.75 for it. I could have bought it for three bob on Regent Street."

"Aha!" an American friend gloated. "They say you coming and said, 'There's an English lobster. We'll trim him.'"

"Not at all, my dear boy I assure you," said

Tharp with the liver between his teeth. "I talked broad and spat on the floor."

Mrs. Frank Pixley, the dashing young wife of the librettist, is a Canadian, so doesn't make the effort of saying "elevator."

In the Christmas rush last week she found herself wedged in a crowd.

"Will you please tell me where the lift is?" she gasped to a florid, grinning face behind her. "Sure, miss," and a huge hand struggled upward and swept the wall space grandly. "This is the right and that's the lift."

THE MATINEE GIRL.

THE STAGE CHILDREN'S CHRISTMAS.

The children of the stage and their friends enjoyed the annual Christmas festival held at Tony Pastor's Theatre on Sunday evening, Dec. 25. An excellent entertainment was provided at the conclusion of which the little ones tramped into the basement of Tammany Hall and sat down to a feast of sandwiches, ice cream, cake and lemonade. Then came the grand event of the evening. Everybody went up into the hall where three enormous Christmas trees were laden with an extraordinary amount of toys, ranging from high chairs and cradles to toy automobiles. These were distributed with a free hand, every child getting something.

Those taking part in the entertainment were Maude Raven, John Gough, Baby Leon, Berry Morse, the Flinchard Sisters, Henriette Silverman, Helen Larkins, Walter Evans, Clara Gottschalk, Huehn Sisters, Ethel Schultz, Marion Day, the Mascottes, Baby Florence, the Sully Brothers and Master and Bessie Nelligan.

Mr. Pastor, who was thoroughly in his element, publicly announced from the stage a voluntary contribution of \$700 made by the uniformed men of the police force, and sent to the chairman of the committee in charge by Commissioner McAdoo.

"Aunt Louisa" Eldridge, who started the practice of giving the children's festivals in 1887, has now retired from the management, and they are under the direction of Mrs. E. M. Fernandez. Others on the committee were Mrs. Antonio Pastor, Marguerite St. John, Millie Thorne, Mabel Taliaferro, Kenyon Bishop, Mrs. E. Rosenbaum, Trudy Shattuck, Bijou Fernandez, Mrs. M. Scott Payne, and Mrs. Charles E. Ealing. Mrs. Fernandez desired to have through THE MIRROR, the many companies on the road who generously responded to her call for contributions.

The children employed in Humpty Dumpty enjoyed a Christmas festival at the New Amsterdam Theatre after the performance of that piece on Christmas eve.

The orchestra struck up a lively air while the children gathered on the stage. Maude Lillian Kerri recited a Christmas poem, while Frank Monian, dressed as Santa Claus, and William C. Schrode, in his make-up, each took charge of a tree. Then, amid shouts of happiness from the children, the presents were distributed.

Each child received a package from Mr. Schrode's tree containing a two-pound box of candy, a pair of merino stockings and a pair of mittens. From Mr. Monian's tree each child received an attractive toy. Dolls and cradles, sleds and all sorts of pleasing things were given to the tots, while the older ones received toilet sets, dress patterns and gifts.

A NOVEL IBSEN ENTERTAINMENT.

A novel Ibsen entertainment is announced for Thursday afternoon, Jan. 12, at the Manhattan Theatre, which Mrs. Fiske has placed at the disposal of Ole Bang for the purpose. Mr. Bang who is one of the younger Norwegian dramatists and an enthusiastic admirer of his great countryman, will give recitations from Peer Gynt in the original, the correspondent English text being placed in the hands of the audience. In interspersed with the recitations will be selections from Grieg's Peer Gynt Suite, both instrumental and vocal, the latter to be given by Olivia Dahl, a professional singer of Christiania, whose competency, it is said, is vouched for in letters from the composer, and who has already been heard in New York in private. It is claimed that the fluency of Ibsen's work suffers much in translation, and Mr. Bang's recital will be an effort toward a more faithful interpretation of what is considered Ibsen's masterpiece. It will be given under the patronage of Elizabeth Audobon, Frank L. Babbott, Mrs. Sanford Russell, Mrs. Hjalmar Hjorth Boyesen, Sr.; Hjalmar Hjorth Boyesen, Mrs. Ole Bull, Bliss Carner, Professor William Henry Carpenter, Mrs. Lindsey Hoffman Chapin, Percival Clubb, Heinrich Conrad, Mr. and Mrs. Miles M. Dawson, Robert E. Ely, Mrs. Elizabeth Ellis, Mrs. Harrison Grey Fiske, Mr. and Mrs. Richard Watson Gilder, Mrs. Edwin Booth Grossmann, P. Groth, Ph.D.; Mrs. William N. Guernsey, Norman Hapgood, Mr. and Mrs. Robert Underwood Johnson, Mr. and Mrs. Charles de Kay, Mr. and Mrs. E. K. King, John Nielsen, Lauri E. Marguerite Lindley, John E. Leebach, Consul of Denmark; Carl Lumboldt, Hamilton W. Mable, Mrs. William Perry, Madame Le Prince, Christopher Ravn, Consul of Norway and Sweden; Frederick A. Richardson, Jacob A. Rils, Charles G. D. Roberts, Mrs. Eloise Durant Rose, Professor E. R. A. Seligman, Professor Charles S. Smith, Mrs. Van C. Spaulding, Emily Thursby, Mrs. Henry Villard, Mr. and Mrs. Douglas Volk, Lillian Wald, Mrs. P. M. Warberg, and Mrs. John Jay White, Jr.

NOVELLI WILL NOT COME.

Ermete Novelli, who recently returned to Rome from Argentina, expecting to start for the United States, announces from there that he is not going to America. The trouble is about his scenery, which is painted on paper, as was that used by Duse. Such an outfit would not comply with our fire ordinances, and Signor Novelli was so notified. He said he could not provide other scenery in time for sailing, and Liebler and Company offered to make provision on this side at his expense. He would not consent to this arrangement.

ACTORS' SOCIETY BUILDING FUND.

The building fund of the Actors' Society of America continues to increase steadily. The committee acknowledges the following new subscriptions: De Wolf Hopper, \$100; Israel A. Washburne, \$100; P. F. Proctor, \$25; Rapley Holmes, \$10; A. L. Bates, \$7; Contributions, \$5; Johnnie Mylie, \$2; Frank Weed, \$2; Frank Willard, \$1; William H. Rice, \$1; Laura Hope Crews, \$1; Henry Crosby, \$1; Samuel Colt, \$1. All communications in regard to this fund should be sent to James K. Hackett, Chairman, Building Fund, 114 West Fortieth Street, New York city.

ENGAGEMENTS.

Gertrude Whitty, to replace May Robson in It Happened in Normandy, at the Fields Theatre.

Recent engagements through Bennett's Dramatic Exchange, Chicago, include: Madeline Winthrop, Ned Nye, James Horan, and Agnes Bruce, with the Pickwick Theatre Stock, St. Louis; George De Stefan and Gabriel Lipman, with the Corinne Runkel Stock; William A. Young, with The Sign of the Cross; Gertrude De Monte, Miss Reeves, Hazel Westley, with Frederick Berger's Liberty Bells; S. S. Sylvester, with the Bonanza Heart; William Monroe, for Harrison J. Wolfe's Hamlet; Robert E. Evans, Jack Doyle, Mrs. Oweise and Dolly Oweise, with The American Princess; Bryan Darley and C. S. Barkland, with Thon Shait Not Kill; Dorothy Owen and child, with Clara Thorpe's Dolls House; Sydney C. Elsdon, with Maloney's Wedding; Lillian Field, with Uncle St. Perkins; Chatterton Hickox, George M. Vail, with Madame Mantelli Opera co.; Carl Brown, with Clara Thorpe; Wilbur Martin, Bardon, Leffers, with The Thoroughbred Trump; Carl Uhl, with Daniel Sully.

Robert Milton, who was formerly with James Noll, the Pike Stock, Frohman, and Bolshay Theatre, St. Petersburg, Russia, has been secured by Richard Mansfield as stage-manager.

Francis Carrier, by Sam S. Shubert, for De Wolf Hopper Opera company in Wang, and opened Monday night in Boston.

THE LONDON STAGE.

Margot Needs Revision—The Musical Play Ladyland—Interesting Notes.

(Special Correspondence of The Mirror.)

MIRROR BUREAU, TRAPALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, Dec. 17.

This week has been as varied in a theatrical sense as it has been in its weather, and that is saying a great deal. For example, last Sunday night (confound these rest-disturbing Sabbath shows, say I) two "functions" called for the attention of those whose sole comfort is that Lyttonian maxim, "the pen is mightier than the sword." These affairs were, respectively, the O. P. Club's annual ladies' dinner, and an address on Church and Stage, with which address the Rev. Forbes Phillips, vicar of Gorington, near Yarmouth, sermonized the members of the older theatrical club, The Playgoer's.

The O. P. Club's annual dinner (by the way, what are annual ladies' dinners? by the way, what are annual ladies' dinners?) was chiefly remarkable for the fact that the clever Lily Brayton, the brilliant new Katherine in the Adelphi's recent revival of The Taming of the Shrew, was the "chairman" and her powerful acting husband, Oscar Asche (the Petruchio of the afore-said revival) was one of the principal speakers. During the proceedings Lily was presented with a handsome fan almost as big as her handsome self. Whereat all were even more glad than they were during the discussion of the choice dishes dispensed.

The Rev. Forbes Phillips (who when on fictional and play-writing work bent pen-names himself Athol Forbes) has not up till now proved himself any more world-thrilling as a playwright than he has as a parson. As an apologist for the stage at the expense of the church he did not come up even to his play-making or parsonic form. The drama, I take it, can take care of itself, without the patronage of ecclesiastics, especially of ecclesiastics who decry their own cloth. It always seems to me that these over-eager stage-sheltering parsons should, to be consistent, start for the playhouse and leave the pulpit alone. However, the reverend playwright was listened to with exemplary patience born of the fact that the listeners, like the stage-sheltering sermonizer, had as good young Orlando says, "often been where belis have knolled to church." One phrase of Phillips seemed to tickle the ribs of his audience (or congregation), and that was his description of the extremely uncouth as suffering from "religion on the liver."

After snatching a little slumber and less breakfast, lo! we poor persecuted critic-men had to be out early the next day to sample new plays. At first we were widden to the Court, where nowadays and now-a-nights we are summoned several times per week, so many are the new plays tested there. The play we were ordered to on Monday afternoon was an adaptation by May Pardee of the late Alphonse Daudet's Menteur, and the English version was called Margot, and, sooth to say, there was too much effort to Anglicise material that is really unanglicisable—if you will kindly pardon that somewhat cumbersome phrase. Margot, I may tell you, was not only a lady who, as the old Cockney locution has it, was "no better than she ought to be," but she was a colossal liar to boot. Her lying, indeed, would have put to the blush the mendacious achievements of—say whichever electoral party you and I do not happen to espouse. Can I say more?

Margot having played havoc with this or that "comrade" (as the Ibsenites say), not to mention her lawfully wedded husband, took it into her falsehood-breeding pericranium to take poison. She took it fatally, and there was an end! The play, which needs much revision before it can be made useful for the general (or paying) public, was well acted, especially by Miss Daragh (no front name vouchsafed on programme) as the story-telling heroine, and by Graham Browne as her sometime deluded but anon denunciatory husband.

After a gulp of food, lo! we poor, crushed critics had to hurry down to the Avenue to sit out a new musical play entitled Ladyland. Here did we perceive what the badly-treated Othello called "a divided duty." For while the music by Frank Lambert (one of our most popular song writers) was for the most part grateful and comforting, the libretto by Eustace Ponsonby, one of our most popular men-about-town, was for the most part witless and confusing. I have known Ponsonby (the scion of a family of ancient lineage) for many years as a first-nighter of the first water, and I have always found him a beaming, benevolent sort of fellow; but I must confess that I never suspected him of being able to write the libretto and lyrics of a full-grown comic opera. I regret that my non-suspicion proved correct. He cannot. His story (if I may call my aristocratic old friend's comic opera output by that name) deals with a sort of kingdom, or rather quendom, wherein men are not allowed, but where women rule the roost, not to mention the boiled. It so happens that when the play commences a provol croops up whereby the chief lady of Ladyland must provide herself with a husband, or in default she must abdicate. Certain members of the mere male species arrive per airship, etc., and of course complications ensue.

I observe that several critics denounced the wobbly, but doubtless well-meaning, librettist-lyricist for having taken this Adamless Eden kind of idea from W. S. Gilbert. But if my memory does not deceive me, I fancy that before that great librettist wrote his comic-opera book (at first entitled The Princess and afterward Princess Ida) there was a sort of poet (could his name have been Tennyson?) who wrote a kind of a poem of this sort. Am I right in saying that that poem's name was The Princess? And shall I, in poetry sampling MIRROR readers, be justified in expressing the humble opinion that the said poem contained much of the said poet's smartest lines? You think that I am right? Many thanks! So glad! as poor Fechter used to say in No Thoroughfare.

Well, to revert to Ladyland, all I can say in its favor (until it has been revised) is that its music was worthy of a better and brighter association, and that the players deserved commendation. Of those players were several whom you know or have heard of—namely, Geraldine Ulmar (warmly welcomed on her return to the stage), the bright and brainy Ethel Irving, George Gliddens, John Tresahar, Richard Green (one of our best acting baritones), and Austin Melford, who was summoned at a few hours' notice from playing the name part in The Silver King to the part of the comic old professor, which had been allotted to Bert Cote.

Other productions of the week have included a new musical play entitled The Scilly Girl. This was librettically and lyrically the work of one Athol Mayhew, a descendant of the long celebrated literary family of the Mayhews. This play possessed somewhat more story to the square foot than usually is found in such works, and the setting, in the lovely district of the Scilly Isles, so near to the ancient iron-bound coast of Cornwall, proved picturesque. Moreover, the music, by a brand new composer named William Neale, was full of melody and movement. Altogether, although The Scilly Girl needs stringent revision, yet it proved sufficiently bright and merry to repay your Gawain for his long journey to see it at Woolwich, a ten-mile away grimy garrison town, which contains one of Britain's finest dockyards and one of its noblest arsenals. Being nothing if not patriotic, the glory-gulping Gawain always enjoys himself in this dirty but distinguished fortress town.

The play productions of the week have also included a quaint revival on the Elizabethan Stage Society lines of The Comedy of Errors, which Shakespeare borrowed from a thirty-year-old play which had been translated from the Menæchmi of Plautus. This revival has been given at Terry's Theatre, together with (on alternate nights) poor Kit Marlowe's appalling play, The Tragical History of Dr. Faustus, the basis of all the Faust plays and operas ever since. When these same players revived this overwhelming work of the mighty-lined young Marlowe, a few weeks ago, very few of the critics

seemed to know what it was all about. Indeed, some gazed at it as "absurd," "extraneous," "mad," and so forth. A nice way to treat a play which, with all its tremendous denunciation of sin and blasphemy, was the one link between the old religious "mystery" plays and the great tragedies which emanated from Shakespeare, pupil of this much-maligned young Marlowe!

Perhaps the neatest new piece of playwriting of the week was A Little Brown Branch, written by Actor Berte Thomas and tried at the above-said now much used Court on Wednesday. This was so good a bit of workmanship that one was irritated not to find it better, so that it might have a more favorable chance of securing a run. The scene was laid at a sort of health farm, where a set of cleverly contrasted "patients" or "paying guests" were put under "the open air" hard work, early-to-bed-and-early-to-rise cure. The place was run by a handsome, strong-willed, matronly woman, whose cheerfulness and helpfulness operated beneficially upon the brains of all concerned. In two cases she operated upon the hearts as well, and the two males thus influenced told their love. One teller was a shrewd, selfish, businesslike eye-to-the-main-chance sort of person. The other was not only younger, but unselfish. For some time the hostess wouldn't listen to marriage proposals, alleging after much delay that she had had a "past," a past which, albeit of comparatively small dimensions compared with some pasts, yet was big enough to have worried her conscience. Anon the business man werts to another woman, and the sanatorium hostess, after many qualms of conscience, settles down with the younger and better man. The play was well played, especially by Frances Ivor as the hostess, Berte Thomas as the shrewd business man, and Graham Browne as the other man.

As poor little Dan Leno died intestate his estate has just been proved by his widow at something over £10,000. Considering that the great little droll had for some years earned quite this amount per year, it is not much to leave. But he was ever careless in money matters, even before the time of his sad mental affliction.

H. E. Moss, of the mighty enterprises known as the Moss' Empires Limited, has just resigned the managing directorship of that huge combine. He will, however, retain his chairmanship. The managing directorship will pass to his old (but young) partner, Oswald Stoll, who will on Monday open the London Coliseum, the biggest and most startling variety theatre yet seen in this big and often-startling city. There will be four performances daily. So you see we are gradually nearing the American continuous show system. "Chasers" are already commanding high prices.

The new and beautiful La Scala Theatre, which I mentioned last week, is to be privately viewed on Monday after Lady Bancroft has let herself in with a golden key, and then has given us all permission to cross the wonderful marble threshold. All the elite have promised to come along, and when they do I think they will all be as astonished as I was with this marvelous building when I saw it a few days ago.

Some of the West End theatres are closing until Christmas. In the case of the Duke of York's, Merely Mary Ann, which finished last night, is to be succeeded by a brand new fairy play written by J. M. Barrie, and entitled Peter Pan; or, The Boy Who Wouldn't Grow Up. Speaking of Merely Mary Ann, I have this moment heard (but there is not time to verify the statement, as I must this moment catch the mail) that Eleanor Robson has just been engaged by Frederick Harrison to become his leading lady at the New Haymarket Theatre for a term starting about a year hence. When the said Harrison and Maude quit their present premises, the New Theatre in St. Martin's Lane, that house will at once be taken over by Julia Neilson and Fred Terry for the production of their new French Revolutionary play entitled The Scarlet Pimpernel. Speaking of Julia, I may here mention that the impending marriage of her cousin, the beautiful Lily Hanbury, has just been postponed a while, owing, I regret to say, to the illness of the otherwise happy bridegroom-elect, Mr. Gudalla, member of a great "City" family.

And now after a few minutes' interval for refreshment that more or less noble army of martyrs, the dramatic critics of the public prints, must pack themselves into their "billed" shirts in order to sample George Edwards' latest production—namely, Lady Madcap, at the Prince of Wales' tonight. From what I have already learned of this piece, I should think it is going to be a big go. G. P. Huntley, just returned from histrionic globe-trotting, has a fine comic British woman's part. Of this play full details will be given in my next. GAWAIN.

COLONEL EDWARDS DEAD.

Colonel Thomas A. Edwards, one of America's best known showmen, died in Corry, Pa., on Dec. 23, at seventy-three years of age. He was born in Ulster County, N. Y., on July 21, 1832. In 1849 he embarked in the show business as business-manager for Spaulding and Rogers' Circus and Caravan and also of Spaulding and Rogers' Mammoth Boat Shows, the first boat show on the Mississippi. In 1856 he presented Spaulding and Rogers' Circus and Hippodrome at Niblo's Garden, New York, with great success. He was a scout and dispatch bearer in the expedition against the Mormons under General Albert Sidney Johnson in 1857. He went to Pike's Peak, Col., during the gold excitement in 1858-59. During the Civil War he was in the employ of the United States Secret Service. He was captured at Wilmington, N. C., and imprisoned in Libby Prison at Richmond, but escaped. He was under General George Crook and fought the Snake Indians in Oregon in 1866. There he met Captain Donald McKay, the noted Indian scout, whose warm friend he was until the death of Captain McKay last Spring. In 1872 he toured the United States with Donald McKay and a band of Warm Spring Indians in an Indian war drama. In 1874 he went through Europe with these Indians and also exhibited with them at the Centennial in 1876.

In the fall of 1876 Colonel Edwards organized the first Indiana medicine company in America—the Oregon Indian Medicine Company—which he managed for some time. He was the manager of a theatre in Buffalo, also of the Mascot in Erie for several seasons. He was at one time Mayor of Corry and was also a charter member of Erie Lodge of Elks, under whose auspices the funeral, the most largely attended in the history of Corry, was held.

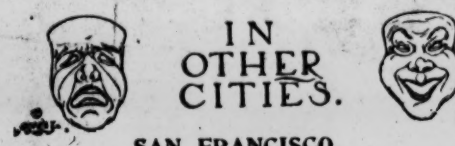
Colonel Edwards is survived by a widow and daughter, and the community mourns the loss of an honorable man and a public spirited and patriotic citizen.

THE NEW GARRICK.

The new Garrick Theatre in St. Louis, opened Dec. 19 by Ada Rehan and her company in The Taming of the Shrew, is the twelfth playhouse in America to come under the direction of Sam S. and Lee Shubert. It was erected especially for these managers, and it is the only theatre in St. Louis located in a building devoted to that purpose. The architects have made the structure modern in every respect. There are no columns in the auditorium, the stage is equipped with the latest mechanical appliances, and the building is as fire proof as is possible. The interior decorations are in the style of Louis XIV, carried out in plastic relief work. The Garrick cost more than \$200,000 and is a decided addition to the number of handsome theatres in the Middle West.

FRENCH OPERA HOUSE CLOSES.

M. Cazelles, who for the last twenty years has been the director of French opera in New Orleans, asked the owners of the French Opera House, Dec. 25, to release him from his engagement, saying in his letter that the people of New Orleans no longer would support French grand opera, and that in the future it would be necessary to run the house at a loss. As a result the French Opera House will be practically abandoned, and its closing will mark the passing of one of its most famous playhouses in America.



SAN FRANCISCO.

Williams and Walker in La Boheme Dec. 18-25 are in their last nights at the Grand Opera House, after having had a very successful three weeks' business. Monday night, 26, Blanche Bates will open for a three weeks' engagement in The Darling of the Gods. The engagement will be one of the events of the season, and is already assured of success.

The Majestic's offering 18-25 is L. N. Norris' great melodrama, Jim Bludsoe, which is one of the newer plays, being played with great success throughout last season. The engagement was forthcoming upon the raising of each curtain. Hoyt's A Contented Woman next week.

Rose Melville, in Sis Hopkins, at the California 18-25, has been drawing good houses. Her play is just as popular as it was upon its first presentation next week, Shore Acres.

At the Columbia 18-25 The Billionaire, with Thomas Q. Seabrooke in the title-role, is holding the boards. Although not much plot, the comedy goes with much spirit and all in all is a very creditable performance. The cast is a long one, and the show girls are exceptionally attractive and also sing well. The Sultan of Sulu, with Thomas Wiffen, Jr., in the title-role, next week.

On Monday 19 and Wednesday 21 Paderewski gave his two last piano recitals at the Alhambra to crowded houses. There is some talk of a return engagement after the holidays.

King Dodo is still doing a big business at the Tivoli 19-26, and is running through the holidays into the next year to 9. On 9 an Italian Opera co., now playing in Mexico, will be seen, playing an engagement for three weeks, giving many new operas new to our musical population. The co. have just completed an engagement in Mexico, and were about to depart for a season in Havana when William H. Leahy, manager of the Tivoli, prevailed upon the co. to first play a season here. Great enthusiasm is already being shown, and there is little doubt but that the venture will be a success.

The bill at the Central 18-25 was The Two Little Waifs, which was very cleverly enacted by this invincible co. Herschel Mayall, as the wronged hero, has not been seen to better advantage for some weeks. Next week, in The Heart of Chicago.

At the Alhambra 18-25 the stock co. was seen in Peaceful Valley. John Craig, who has during this season given us many a character artistically played, was seen in Sol Smith Russell's old role, and added still another success to his wide repertoire. Miss Lawrence as Virgie Rand was a revelation, and was as favorably cast as she was in the Professor's Love Story, which was one of her best roles. Next week, Old Heidelberg.

OSCAR SIDNEY FRANK.

KANSAS CITY.

Christmas week in Kansas City offered a varied line of attractions, and all were distinctly good in their class. Christmas Day was celebrated in quite an elaborate fashion by visiting cos., the most extensive celebrations being by the Peggy from Paris co., who had a tree on the stage after the performance in the evening. After the distribution of presents, specialty stunts were given by members of the co., refreshments were served, and a general good time was had. The Glittering Gloria co. were treated to a supper party at the Hotel Baltimore by Dorothy Morton, the star of the co., and L. W. Trues, the manager. Woodward and Burgess gave each of their employees a huge Christmas turkey and other appropriate presents, while a generous distribution of gifts was indulged in by both employees and managers at the other theatres.

Glittering Gloria, with Dorothy Morton, at the Willis Wood Dec. 22-25, played to good business. A co. of considerable ability succeeded in making the play a go, but it required constant effort and much hard work on the part, and they deserve much praise for their untiring energy.

Charles Hawtry in A Message from Mars, at the Willis Wood Dec. 26-28, was a big hit, playing to large audiences nightly. The play had its first presentation before a Kansas City audience. The star gave an admirable performance that won much well deserved praise. Edna Wallace Hopper in A Country Mouse Dec. 29-31, Dustin Farnum in The Virginian 1-7, Maid and the Mount 8-11.

Peggy from Paris opened to packed houses at the Grand 25 and will doubtless do a record breaking business. The piece was seen here last season, and this year's co. is, with two or three exceptions, the same as last.

The Sign of the Cross was the offering at the Auditorium 25-31, doing a nice week's business. The presentation co. were quite capable, and the play was given excellent staging. Hot Old Time 1-7.

McFadden's Flats, now an annual offering at the Gillespie, met with its customary success 25-31. Shadows of a Great City 1-7.

The Woodward Stock co. has been reorganized for a road tour, which will include the principal cities of the Northwest, opening in Sioux City Dec. 25 for a week's run. The co. is under the direction of Frank L. Woodward and will be managed on the road by Robert Burgess, who will have the assistance of Charles Patterson as business manager and Reginald Barker as stage director.

The second Symphony Orchestra Concert is scheduled for the afternoon of 25 at the Auditorium Theatre. Madame de Montan is being announced as the soloist of the occasion. D. KEELY CAMPBELL.

DENVER.

The Runaways at the Tabor, J. J. Jeffries, at the Curtis, and all of the vaudeville theatres "turned in" away, a quite remarkable fact, the week before Christmas. Who's Brown at the Broadway was the only amusement that fared badly, but play and players were equally unknown, and it was most unfortunate the engagement should have been for this week of all others, when none but a well-known attraction would draw well at the Broadway. The comedy is decidedly clever and would be a great bill for stock cos. William Morris is a very capable actor. Margaret Drew is charming as Mrs. Jack Trupest. Wardle and Kidder Dec. 26-31. Edna Wallace Hopper 2-7.

Quaint Little Arthur Dunn, featured with The Runaways, made a hit out of all proportion to his size. The six "comic opera queens" were stunning looking women, and Dunn's song with them, "A Kiss for Every Girl in the World," won many encores. As a second-class attraction The Runaways was a great success.

J. J. Jeffries as Davy Crockett pleased the Curtis clientele immensely and played the part surprisingly well. Just Before Dawn Dec. 26-31. Ole Olson 1-7. William Russell's daughter, Dorothy Russell, who was the headliner at the Orpheum this week, has been seriously ill since Wednesday and unable to appear. Her place was taken by Fernie Whitman, a Denver girl.

Members of the Joe Howard co. at the Curtis early this season, is to be tendered a benefit Tuesday afternoon, 27, in which every co. in town will participate. In the opinion of many who have enjoyed his work he is second only to David Warfield in his impersonation of the Hebrew character. He is very ill with consumption, and it is hoped the benefit will be a big financial success.

Plans are being made to rebuild the Crystal Theatre, lately destroyed by fire.

MARY ALKIRE BELL.

MONTREAL.

Sleeping Beauty and the Beast opened to big houses at the Majestic 18-25. The show is a fine spectacle and well fitted for the holiday season. The co. is a large one and the production on an unusual scale of magnificence. Refine 2-7.

Billy B. Van opened to a packed house matinee Dec. 24 in The Grand Boy. There is no plot to the piece worth mentioning, but the actors are as excellent as the vehicle for the display of Mr. Van's talents, and with the splendid stage management of Sam Marion, there is not a dull moment from the rise to the fall of the curtain. Theodore Roberts in The Missions 2-7. The Minister's Daughters, an interesting melodrama of the usual conventional type, is the bill at the Royal. It is played by a capable co. and is doing satisfactory business. From Rags to Riches 2-7.

At the Nouveautés Antoinette Sabrier is the bill. It is an interesting psychological study by Romain Rolland on the usual French triangle of two men and a woman. P. Le Francis gave a splendid performance of the husband, and Mlle. C. Varennes was equally good as the wife. E. Cassain did good work as "the other man," and clever performances were given by E. Lombard, Jeanne Myriel, and Mesdames Maule and Lafon, and MM. Nouillet and D'Arcy. Camille 2-7, with Jeanne Myriel and C. Varennes alternating in the leading role.

The ever popular local drama Joe Montferrand is the bill at the National. W. A. TREMAYNE.

MILWAUKEE.

The Thanhouse co. gave a magnificent production of The Academy 26-31. The show is a fine spectacle and well fitted for the holiday season. The co. is a large one and the production on an unusual scale of magnificence. Refine 2-7.

lahan were engaged for the performance, and were cordially received. Edith Evelyn and Albert Brown played principal roles with great success. The beautiful scenery and the stage management was in every respect most admirable. Lover's Lane 2-8.

York State Folks drew big houses at the Alhambra 25, and the performance fully merited the large attendance. Important parts were well taken by James Lackaye, Ray L. Royce, and Lillian Rhoades. Smart Set 1-7.

A large and well pleased audience witnessed a splendid performance of Inspector Braesik, given at the Pabst on Christmas Day by the German Stock co. Tante Regine was repeated by special request 26 before a crowded house, and due appreciation was shown the admirable work of this fine co. in this clever comedy. Wohltutige Trauer 2-8. Muenchener Kind 3-1. The Messiah was given by the Arion Club 27 before a large and fashionable audience.

Wedded and Parted met with the unstinted approval of a S. R. O. house at the Bijou 25. When Women 26-31.

Iris was presented at the Davidson 25 by Jeanne Towler and a co. of players that enjoyed the recognition and applause of a most indulgent audience. Miss Towler was unable to appear on the evening of Christmas, and a small audience was courteously refunded the price of admission. Blanche Walsh 1-7. Robert Edson 12-14. James Durkin has been engaged as leading man of the Thanhouse co.

CLAUDE L. N. NORRIE.

NEW ORLEANS.

An excellent co. presenting The Prince of Pilsen appeared at the Tulane Theatre Dec. 25-31. Jess Dandy does the comedy work capital, and Almyr Forest, Jeannette Trause, Ida Stanhope, Marie Waishe, James P. Sullivan, Percy F. Ames, and Ben Hur 1-7.

A Son of Rest, with Nat M. Wills as the moving spirit of the play, was the attraction at the Crescent Dec. 25-31. The attendance was most satisfactory during the week. A Girl from Dixie 1-7.

The Olympia Opera co., presenting Jack and the Beanstalk, was a good drawing card at the Lyric Dec. 25-31. The play was handsomely mounted and intelligently presented. Girl from Paris 1-7.

The stock co. at the Grand Opera House put on Our Cinderella Dec. 25-31 in a gorgeous manner. Crowded houses prevailed. Prince Otto 1-7.

The Baldwin-Melville Stock co. at the Greenwall Theatre put on Dowry Mobile Dec. 25-31 in an attractive manner. Hugh Gibson, Mary Stockwell, Janet Ford, and Joseph Kilgour were the mainstay. Human Spiders 1-7.

F. Cazelle's French Drama and Comedy co., continuing giving high-class performances, but with the same discouraging lack of attendance. Trois Femmes pour un Marie Dec. 25, Denise 27. Le Chemineau 29. Grinoble and Prete mol to Femme 31.

Faranta's Theatre, at the popular prices of ten and twenty cents, presents a fair stock co. Dec. 25-31. The play is a comedy, and the co. is headed by Alfred Maceo, and the Eddy Family of acrobats and gymnasts stand out prominently. Attendance has been more than satisfactory.

J. M. QUINTERO.

PORTLAND, ORE.

Musical comedy reigned at the Marquam Grand Dec. 18-24. A Chinese Honeymoon opened, and despite the holiday trade, made money. The performance was not up to the standard of last year, and in every way bore the marks of being exploited for revenue only. The piece followed and differed from its immediate predecessor by measuring in all respects up to the standard of former visits. Maxine Elliott in Her Own Way 26-28. Ben Greet's Players in The Star of Bethlehem 30-31.

Christmas week did not deter the Columbia patrons from turning out with enthusiasm to admire their stock co. in a uniformly commendable production of Canille. Cathrine Countess appeared in the name part and showed her ability and good taste in not overdoing. Edgar Hammett, a quiet and gentlemanly Armand. The Charity Ball 2-7.

The Empire Theatre, under the management of George L. Baker, demonstrated to lovers of popular piece attractions that plays which have heretofore been given at high class theatres and for high prices can be successfully exploited at bargain counter prices. This was exemplified by the production of Shore Acres 12-17 by a co. of merit, many of the numbers of which were in the original production.

Black Patti Troubadours followed 20-24, and withstanding the fact that the co. have practically given us the same programme once a year for the past five years, the co. renewed its success with its old and a multitude of new friends. Von Yonson 25-28. For Mother's Sake 29-31.

Paderewski will give a single recital at Armory Hall 4.

JOHN F. LOGAN.

LOS ANGELES.

The week before Christmas was a busy one for the shoppers and the merchants, but not so for the theatres, as there were other attractions that were apparently greater in the thoughts of the public. The Mason has been dark Dec. 19-25, and the sole exception to the holiday week is the offering of the play which was very well attended. Silver Slipper 26-31. Billionaire 2-7.

Belasco's offering Dec. 19-25 a sort of "melodrama," entitled Winchester, a play entirely new to local theatres, and not so very attractive either. Blue Jeans 26-31.

At Morosco's Burbank Theatre a very alluring melodrama was given in the shape of The Night Before Christmas. There were murders, fights, death struggles, and all the horrors and twistings of the plot with a really sensational melodrama. Bland Hall, who made her appearance with the co. this week as the new leading woman, was seen as Marion Williams, the dressmaker. She is very capable and promises much for the future. The Suburban next.

The Grand Opera House fell in line with the other two houses and offered The Silver Dagger, a sensational melodrama with plenty of adventures, adventures and adventures, and counterplots of all descriptions. The co. playing this is up to the usual standard, and offered a very fair bit of amusement to those who like this style of play. Joseph Murphy in Kerry Gow and Shaun Blue next week.

Ignace Paderewski will play at the Temple Auditorium Dec. 30; also Johanna Gadski 9.

DON W. CARLTON.

PROVIDENCE.

One of the best attractions seen at the Empire this season was Iris, presented by Eugene Blair and co. Dec. 25-31 to good houses. The title-role was handled very skillfully by Miss Blair, who is a most capable actress. Frank Sheridan's Maldonado and David Landau's Laurence Trewnith call for high praise. Both gave artistic and finished impersonations. On the opening night the house was packed and the orchestra was driven below the stage. Tracked Around the World 2-7.

The week Dec. 26-31 was a big one at the Imperial, in that Malcolm Williams and the stock co. appeared in a big production of Rip Van Winkle. The opening audience was large and business during the week was very good. The piece was mounted in an unusually fine manner and Mr. Williams achieved success as Rip. He was particularly good in the awakening scene. Captain Swift 2-7.

The Park, formerly known as Park Theatre and recently changed to Park Music Hall, has again changed its name, and it is now the Park Theatre as before. After a week of darkness it reopened Dec. 25 with Shepard's Moving Pictures, which ran for the week to fair houses. It is rumored that soon after the New Year the house will present the "ten, twenty and thirty" model.

At Infamy Hall Dec. 27 David Blupham appeared before a small house. The audience, though small, was cultured and enthusiastic.

The Rivals will be the second in the series of classical plays which Malcolm Williams and the stock co. will present at the Theatre.

HOWARD C. RIPLEY.

CLEVELAND.

All the theatres were packed at the opening performances, each one giving a special holiday matinee Dec. 26.

Babes in Toyland was the offering at the Euclid Avenue Opera House 26-31 and proved to be a popular attraction for the holidays. The office box 2-7.

As You Like It was given a fine presentation by the William Farnum Stock co. at the Empire 26-31. Percy Haswell's Rosalind will bear comparison with any that have been seen here. William Farnum made an ideal Orlando. Damon and Pythias 2-7.

Henry Greely, who has known locally as the former manager of Eugene Blair, brought up another star equally as popular (who is also well known here as the leading man for Eugene Blair in the person of William Bramwell, who was seen in Captain Barrington at the Lyceum 26-31. William Bramwell played the dual roles in a highly satisfactory manner. The Crisis 2-7.

One of Our Girls was at the Colonial 26-31, and Vaughan Glaser's Stock co. gave it a pleasing presentation. Laura Nelson Hall made a charming Kate Shipley, and Vaughan Glaser's impersonation of Captain Gregory was good. The Beauty of Venice 2-7.

The Russell Brothers in The Female Detonatives played large audiences at the Cleveland 26-31. Danger of Working Girls 2-7.

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BUFFALO.

Kyrle Bellow, supported by E. M. Holland and a capable co., presented Raffles to large and fashionable audiences at the Star Dec. 26-31. All-Star cast in The Two Orphans 2-4. John Drew 5-7. Cinderella, by the Baldwin-Melville co., at the Teck 26-31 proved to be the best drawing card of the season, as this theatre was crowded at every performance. The co. was assisted by the children's class of the H. Layton Walker's School of Dancing, and much talent was displayed by the youngsters, especially in the work of the Federlein Sisters and Master Frank Clegg. Mr. Socola had full charge of the stage management. Gus Forbes, a very promising young actor, has replaced James Durkin as leading man of the Baldwin co.

Happy Hooligan was with us for his annual visit at the Lyceum 26-31, and as usual, delighted good houses. The co. is composed of several very good singers, dancers and comedians, and the costumes and electrical effects are far better than last season. The thriller of them all, The Dangers of a Working Girl, interpreted by an adequate co., was at the Academy 26-31, and gave entire satisfaction to good business.

Charles W. McMahon, the well-known theatrical agent and the promoter of the Sunday "Pop" Concerts, gave a banquet at the Lafayette Hotel 28. Larry Huber was the toastmaster.

A Happy and Prosperous New Year to all.
P. T. O'CONNOR.

MINNEAPOLIS.

Record breaking business was the rule at the local theatres Christmas week. The extra matinees Monday, Dec. 26, brought out topheavy houses, and good attendance has prevailed all the week. At the Metropolitan Opera House William Collier opened 25-31 in The Dictator, which is far and away the best thing he has had since On the Quiet. His supporting co. was excellent. Robert Edson New Year's week.

James J. Corbett used to pack the houses he visited on account of his pugilistic reputation. He does it now on his ability as an actor. His present vehicle, Pals, gives him plenty of opportunity to display his talents, and he delighted large audiences at the Bijou 25-31. Florence Bindley in Street Singer New Year's week.

Little Lord Fauntleroy proved a wise selection for Christmas week at the Lyceum, where the Ferris Stock co. gave a splendid performance of this ever popular play.

Christmas was observed by all the visiting cos. either in the form of a tree or "spread." Mrs. Arthur Nelson had a tree for all the little Nelsons, and never did these small acrobats turn such flip-flops as when their eyes first fell on the work of Santa. James J. Corbett entertained the members of Pals co. at a dinner at the National. The performers from the Lyceum also celebrated the occasion in the same manner.

CHARLES M. LANE.

JERSEY CITY.

The holiday business at the local theatres was unusually large.

Our New Minister was presented at the Academy of Music Dec. 26-31 to fine patronage. It is one of the best rural dramas on the road. John Terriss as the new minister plays the part in such a manner that no fault can be found. Andrew Mack in The Way to Kenmare 2-7. Patricia in Driven from Home 9-14.

Texas, a tip-top play, was offered at the Bijou 26-31 to large business. The play is modeled very much after Arizona, but possesses a peculiarly natural flavor. The story is a romance of Southern plains life, and the production has been staged with much care and taste. Robert Connors as Jack was easy and natural and had a good personality. Terry McGovern in Fame and Fortune 2-7. Brother Against Brother 9-14.

Manager Frank E. Henderson tendered the annual supper and reunion to the employees at the Academy 25 after the show. A few invited guests were present, and it was a most enjoyable occasion.

Manager John W. Holmes, of the Bijou Theatre, entertained a number of New York managers after the matinee 26. They were over here looking up Texas, with a view to giving this excellent play time in New York city. Colonel John W. was a good host.

WALTER C. SMITH.

INDIANAPOLIS.

Tim Murphy came to English's as the Christmas attraction, presenting Two Men and a Girl afternoon and evening Dec. 26 and When a Man Marries 27. Owing to extremely bad weather the houses were only fair. The part of the husband, taken by Tim Murphy in the latter play was not as well suited to this quaint, gentle comedian as parts he has had in the past. Dorothy Shorrod played the loving wife in an artistic manner. Extra Kendall, two performances, 28. Grace Van Studdford 30, 31. Kellar 2-4. Maid and Mummy (return) 5. Lawrence D'Oraay 6, 7. Melba 9.

El Capitán, the first comic opera of the Park season, was presented 22-24 by a most capable co. The chorus, while not large, was well drilled, prettily costumed, and the girls could sing. The opera was almost, if not quite, over the heads of the audience. The Park returned to its own when The Lighthouse by the Sea opened to packed houses 26-28. The Fatal Wedding 28-31.

After the performance of Two Men and a Girl 26 Tim Murphy gave a banquet to his entire co. at the English Cafe. A novel feature of the dinner was a large fruit cake containing \$100 in gold, of which one of the pieces was a \$50 gold piece, and other coins of smaller denomination. Each member of the co. was allowed to eat for a coin.

PEARL KIRKWOOD.

NEWARK.

Seats were at a premium at all the local houses Dec. 26. Wilton Lackaye in The Pit was the attraction at the Newark 26-31 and scored a decided hit with the large holiday audiences. Mr. Lackaye was capably supported by a large co. of players, including Jane Oaker, Beniah Watson, Agnes Findlay, and Robert Warwick. William H. Crane 2-7.

Stella Mayhew, supported by an excellent co. of singers, delighted capacity houses at the Empire Dec. 26-31. Among her more capable associates were Matthew Kennedy, Gilbert Fitzgerald, A. L. Cuning-

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ham, Nat K. Cafferty, Violet McMullen, and Grace Kimball. Tilly Olson 2-7.

Fast Life in New York drew the usual large houses at Blaney's Dec. 26-31. The play was exceptionally well mounted and the co. capable. David Higgins in His Last Dollar 2-7.

Fiddle-De-Dee at the Columbia proved to be very popular Dec. 26-31. Mattie Lockett, Joseph W. Standish, and Harry Gordon played the more important roles of the production. The chorus takes part in a number of spectacular dances in which electric effects brighten the stage pictures. Pousse Cafe 2-7. FRÉDÉRIC T. MARSH.

TOLEDO.

Grace Van Studdiford in Red Feather was the Christmas attraction at the Valentine and drew two large houses Dec. 26. It was the third time here. The star is as magnetic as ever, and her magnificent voice was never heard to better advantage. All-star cast in The Two Orphans packed the house 27. The co. was late in arriving and it was 9:30 before the curtain went up on Act I. All the artists were most enthusiastically received.

The Lyceum had a revival of The Two Johns Dec. 22-24 which seemed to please the patrons. David Harum was the holiday hit 25-28, and was well presented by a capable co. headed by Harry Brown.

Dr. Jekyll and Mr. Hyde bobs up every little while at one house or the other, and this time Burt's had the call Dec. 22-24. The gruesome drama was given with all its nightmare effects to the entire satisfaction of the art and gallery. Child Slaves of New York packed them in at every performance 25-28. C. M. EDSON.

TORONTO.

The holiday week showed an increased attendance at all playhouses here and no manager in the city had reason to complain of small audiences.

Raymond Hitchcock at the Princess carries off the Christmas honors with The Yankee Consul, wherein he appeared as funny as last season. Beauty and the Beast 2-7.

Al. H. Wilson, heralded as the "golden voiced," presented The Watch on the Rhine at the Grand Opera House 26-31, when good audiences were the order. Whatever there was of value in the play was appreciated, as were the songs of Mr. Wilson. Billy Van in The Errand Boy 2-7.

The Majestic had its regular patrons in attendance 26-31, when the attraction was a melodrama of the desert type, with the significant title Why Girls Leave Home. The acting was abominable. Happy Hooligan 2-7. STANLEY MCKEOWN BROWN.

OMAHA.

Edna Wallace Hopper and a well balanced co. were seen at the Boyd Dec. 25-27 in A Country Mouse. We liked the co. immensely, but the play left a bad taste in our mouths and sadly marred the effects of our good Christmas dinners. The March of Time was given as a curtain raiser, and the co. seemed to think duty only to talk against time. Yale Glee Club 28. Runaways 29, 30. Charles B. Hanford 31. Message from Mars 1-3.

At the Krus McFadden's Row of Flats was fairly well patronized Dec. 22-24. The co. was adequate and the play was as usual seemed popular. Harry Hill's A Hot Old Time 25, 26 opened to two enormous houses Christmas and, judging from the applause the audience enjoyed the fun immensely. After midnight 27, 28 proved a melodrama of considerable merit and the leading parts were in good hands. Mason and Mason 1-4. Bonnie Brier Bush 5-7. JOHN R. RINGWALT.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Frank Daniels in Office Boy Dec. 19; very amusing; well satisfied; supporting co. large and adequate; business good. Other People's Money 21; good musical number; paying business; pleased. Prince of Pilsen 24; competent people; same delightful performance; scored emphatic hit. County Chairman 26; heavy business; strong co.—ITEM: With usual custom, Manager Tannenbaum tendered bountiful dinner to employees of house evening 25. The gathering was one of good cheer and wishes, and feast was thoroughly appreciated one.

MONTGOMERY.—THEATRE (Hirsch Brothers, mgrs.): Frank Daniels in Office Boy Dec. 20; good attraction, pleasing packed house. Prince of Pilsen 22; excellent performance; very large business. County Chairman 24; competent people; same delightful performance; scored emphatic hit. County Chairman 26; heavy business; strong co.—ITEM: With usual custom, Manager Tannenbaum tendered bountiful dinner to employees of house evening 25. The gathering was one of good cheer and wishes, and feast was thoroughly appreciated one.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Quincy Adams Sawyer Dec. 27.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lease and mgr.): Nat M. Willis Dec. 19; good performance and business. James Boys 20; poor performance; light business. Virginian 24; excellent performance; good business. Wizard of Oz 27. Ghosts 28. Glittering Gloria 30. Midnight Flyer 31. Alphonse and Gaston 2. Ewing co. 3-7. San Toy 12. Thomas Jefferson 13. Prince of Pilsen 14. County Chairman 17. Dicksader 18. Creston Clarke 19. Holly-Tolly 23. Billionaire 24. Runaways 27. Trip to Africa Feb. 1. Haverly's Minstrels 2.

FORT SMITH.—GRAND OPERA HOUSE (O. A. Lick, mgr.): Oliver Labadie in Faust Dec. 22; fair co.; light business. Wizard of Oz 26. Two Merry Tramps 28. Glittering Gloria 29. Edwin Blackall in Midnight Express and Shamus O'Brien 30. 31. Pompell 2. Tenderfoot 3. Her Only Son 5. Uncle Josh Sprucey 7. Friend of Family 8. Midnight Flyer 10. Thomas Jefferson 12. Merry Comedy co. 16-21.

PINE BLUFF.—ELKS THEATRE (Clarence Philpot, mgr.): Nat M. Willis Dec. 21; fair house; tremendous hit. Virginian 23; fair house; heavy rainstorm; excellent performance. John L. Sullivan 24; no performance. Little Homestead 27. Wizard of Oz 28. Quincy Adams Sawyer 10. San Toy 11.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): Weary Willie Walker 2. Midnight Flyer 4. Alphonse and Gaston 7. Shadows of Great City 9. Two Merry Tramps 13.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lease and mgr.): Maxine Elliott in Her Own Way Dec. 20, 21; charming personality pleased large audiences. Paderewski 23; great artistic success; house packed. Fatal Wedding 24. West's Minstrels 26.—Y. BERRY PLAYHOUSE (H. W. Bishop, mgr.): Bishop Players presented The Enemy 19-25; production almost beyond criticism; business very satisfactory. Prisoner of Zenda 26-31. San Bernardino—OPERA HOUSE (Mrs. Martha Klingner, mgr.): Florence Gale in As You Like It Dec. 17; fair co.; good business. Finnigan's Ball 19 played fair house. Show Girl 22; good co.; fair house. Silver Slipper 5.

SAN DIEGO.—ISIS THEATRE (H. O. Wyatt, lease and mgr.): As You Like It Dec. 12; fine co.; delighted large house.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (E. N. Nye, mgr.): Sultan of Sulu Dec. 20; good business; chorus and leads good; and costumes best seen here so far this season. Levin Stock co. in Summer's Fancy 22-24; fair business; co. well balanced and tried hard to please; Christmas week business light. Mason and Mason 26. White Whittlesley in Heartsease 27 changed from 31. Dockstader's Minstrels 1-3.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): William Morris in Who's Brown Dec. 12; good co.; deserved better house. Runaways 14; large house; excellent performance. David Crockett 15; fair house. Mason and Mason 25; ordinary house; fair performance. Friend of Family 26. White Whittlesley 27. Grimes' Cellar Door 1. Princess Chic 5. Ole Olson 10.

LEADVILLE.—ELKS OPERA HOUSE (George W. Casey, mgr.): Runaways Dec. 13; good co.; capacity. Stetson's U. T. C. 15; fair co. and business. James J. Jeffries in Davy Crockett 16; fair co. and business. Desperate Chance 27. Grimes' Cellar Door 30. Princess Chic 2. Thou Shalt Not Kill 5.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. B. Grier, mgr.): White Whittlesley in Heartsease Dec. 25; light house; performance good. Friend of Family 27. As You Like It 4. Princess Chic 6. Ole Olson 11.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): James J. Jeffries in Davy Crockett Dec. 8. U. T. C. 17; fair audiences; good co. Ole Olson 17. Bonnie Brier Bush 20. Creston's Italian Band 25. West's Minstrels 28.

SALIDA.—OPERA HOUSE (W. W. Rolien, mgr.): Friend of Family pleased small audience Dec. 22.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Stetson's U. T. C. Dec. 17.

poor business. Grimes' Cellar Door 29. Fatal Wedding 6.

CONNECTICUT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, prop. and mgr.): Kidnapped New York. Though thoroughly thrashed, brought out admirers of Barney Gilmore Dec. 22-24. Mrs. Mac the Mayor was Aunt Bridget Monroe's Christmas present to couple of big houses 26. Bob Fitzsimmons 27, 28 was notable in large number of lad auditors to boxing. Louis Mann in Second Fiddle 29. Child Wife 30, 31. Ida Conquest in Money Makers 2. William Humphrey in Imperial Divorce 3. Ralph Stuart in By Right of Sword 4. Princess's Minstrels 5. Stain of Blood 6, 7. Louis Glaser in Madcap Princess 9. Mrs. Wiggs of the Cabbage Patch 10-14. W. P. HOPKINS.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, mgr.): The Fanny finished Dec. 19-24 to closed good business. Irresistible comedian Louis Mann in Second Fiddle to S. R. O. 26; good attendance 27; pleasing all. Nance O'Neil in Jewess and Magda 28, 29, displayed remarkable powers as finished painstaking actress; repeating former success. E. H. Schepers, Jr. in Julia Marlowe (at \$3 per capita) 30. Ida Conquest 31. Princess's Minstrels 2.—HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Race for Life 26-28; big business; good co.; exciting climaxes. Heens of Oak 29-31. Dora Thorne 2-4. A. DUMONT.

MERIDEN.—THEATRE (Jackson and Reed, lease and mgrs.): Girl from Kay's Dec. 23; good business. Thurber-Nash co. 26-31 (except 27) opened to S. R. O. with Peggy from Erin. Other plays: Jim Blue, Mrs. Jack Deserter's Bride, Octoroon, White Slaves of Russia, Woman's Revenge; good co. and specialties. Isle of Splice 27; large house; best of satisfaction. May Fluke 2-7 (except 3). Princess's Minstrels 3.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Christy Brothers' Minstrels Dec. 27. Down on the Farm 9. Chinese Honeymoon 17. Gorton's Minstrels 20.—ITEM: Park Stock co. (under canvas) 19-24. Plays: Fatal Wedding, Moon and the Flame, Nicole, East Lynne, Old Homestead, Under Two Flags; good performances and business; co. will return for a week in February.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Girl from Kay's Dec. 28; topheavy house; good performance. Robert Stock co. opened 26-31. The Dictator 22. Hidden Crime 23. MAJESTIC THEATRE (Jennings and Graves, mgrs.): Hearts of Oak 2.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): E. Helan Stock co. Dec. 26-31 (except 28) to packed houses. Wagon Wheel, Woman, Angel of Alley, Factory Girl's Wrong, Bachelor's Honeymoon, Falsely Accused, Isle of Splice 28; excellent co.; large and well pleased audience.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): William Humphrey in Imperial Divorce Dec. 26; crowded houses. Ida Conquest in Money Makers 29. What Women Will Do 30. Little Church Around Corner 2. Louis Mann in Second Fiddle 3. Princess's Minstrels 4.

SPRINGFIELD.—WILSON'S THEATRE (C. W. Volkman, mgr.): Niles Musical Comedy co. Dec. 26-28 opened to big business; co. good; excellent satisfaction. Bennett-Moulton co. 2-7. Romeo and Juliet (Stinville's) 9. Factory Girl 12.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Isle of Splice Dec. 26; two good houses; best of satisfaction. Fields and Hanson's Minstrels 27; large house; good performance. Phelan's Stock co. 2-7 (except 4). Louis Mann 4.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Volunteer Organist Dec. 22; co. and business good. Imperial Divorce 27; poor house; fair co. Child Wife 28.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): Moving Pictures and Vanderville Dec. 26; fair business; good co.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Stinville's Romeo and Juliet Dec. 26; satisfactory; good business. Factory Girl 4.

WINDYBROOK.—OPERA HOUSE (J. A. Spaulding, mgr.): What Women Will Do Dec. 30. Hearts of Oak 3.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Magda Dec. 26; large house. Chinese Honeymoon 27; good business. Volunteer Organist 31. Our New Minister 2. Girl from Kay's 3. Robert B. Mantell 19. Creston Clarke 14. Grace Van Studdiford 13. English Grand Opera co. 16-18. Ben Hur 19-21.—BIJOU THEATRE (H. L. De Give, mgr.): Henry Clay Blaney in Across the Pacific 26-31; good performance; S. R. O. On Thanksgiving Day 26-28.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Mummy and Humming Bird Dec. 19; good business; best of satisfaction. Jessie MacLachlan Scotch Concert co. 21; enjoyable and artistic entertainment. Under Southern Skies highly pleased good business 23. Irma Opera co. 15.

SAVANNAH.—THEATRE (W. B. Seakind, mgr.): Frank Daniels in Office Boy Dec. 22; capacity; delighted. Girl from Dixie 23; satisfactory. Arnold Stock co. 26-31.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Ooe, mgr.): Murray Comedy co. Dec. 19-24; very good business. Prince of Pilsen 19; large and appreciated audience. Happy Hooligan 26. County Chairman 27.

GEORGIA.

ATLANTA.—GRAND THEATRE (H. L. De Give, mgr.): Jewel of Asia Dec. 23; fair performance and business. Frank Daniels in Office Boy 26, 27; good performances; S. R. O. 26; good house 27. County Chairman 30, 31. Mother Goose 2-7. Nat Willis 9, 10. Ezra Kendall 11. Creston Clarke 14. Grace Van Studdiford 13. English Grand Opera co. 16-18. Ben Hur 19-21.—BIJOU THEATRE (H. L. De Give, mgr.): Henry Clay Blaney in Across the Pacific 26-31; good performance; S. R. O. On Thanksgiving Day 26-28.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Mummy and Humming Bird Dec. 19; good business; best of satisfaction. Jessie MacLachlan Scotch Concert co. 21; enjoyable and artistic entertainment. Under Southern Skies highly pleased good business 23. Irma Opera co. 15.

SAVANNAH.—THEATRE (W. B. Seakind, mgr.): Frank Daniels in Office Boy Dec. 22; capacity; delighted. Girl from Dixie 23; satisfactory. Arnold Stock co. 26-31.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Fatal Wedding Dec. 23; good co. and play; fairly good house. Princess Chic 27. Nettie Lee Newgrist 29. White Whittlesley 10, 11. For Mother's Sake 14. Noble Stock co. 18-18. Rudolph and Adolph 19. U. T. C. 21. West's Minstrels 23.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Prince of Pilsen Dec. 19; good business; good house. Devil's Auction 22; fair performance; capacity. Pretty Peggy 30. Madame Mantell 7.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Maud and Mummy Dec. 25; good business; good co. and play. The Fanny finished Dec. 19-24 to closed good business. Sam T. Jack's co. 28. Fortune Hunters 29. Missouri Girl 31. Bunch of Keys 1. Little Homestead 2. Sweet Clover 4. Legal Wreck 6. Innocent Maid 7. Village Parson 8. Eva Tanguay in Sambo Girl 9. Alphonse and Gaston 14. El Capitán 15. Betrayed at the Altar 19. New Big Sensation co. 20. King Dodo 21. Jack Hoefler Stock co. 22-27. Sherlock Holmes 28.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): W. L. Busby, res. mgr.; Jack Hoefler, prop. and mgr.; closed successful week's engagement Dec. 19-24. Plays: Ranch King, Fight for Honor, Prince of Lira, Woman's Sacrifice, Way Back East, O'Hooligan's Troubles, Grace Hayward co. 25; matinee, Charity Ball; evening, In the Enemy's Power; large house; popular. Sam T. Jack's co. 28. Burlesques 28. Fortune Hunters 27. J. H. Stoddard in Bonnie Brier Bush 28. Romance of Conon Hollow 30.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield Rowland, and Clifford, lease and mgrs.): George Sidney in Bury My Dead 17; good performance and business. Royal Chef 18; excellent co.; good business. W. H. Hartigan in Dr. Jekyll and Mr. Hyde 20; fair co. and business. Human Hearts Dec. 24; good co.; full house. Arizonas 26, 27, 28, 29, 30, 31. Walker Whitesley in David Garrick's Love 1. Flints 2-7.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): Grace Hayward co. Dec. 17-24; good business. Plays: Slaves of Russia, Thelma, in William's Power, Belle of Richmond, Charity Ball, Clonagh in Weir, The Humming Bird, 28. William Owen in Lady of Lyons 27. Blanche Walsh 28. Innocent Maids 29. Hidden Crime 30. Sweet Clover 31. Ship's Indoor Circus 7, 8.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Ship's Indoor Circus Dec. 19-24 played good business. Mummy and

Humming Bird 25; good co.; pleased two capacities. Blanche Walsh 26. Bonnie Brier Bush 27. Walker Whitesley 28. Hidden Crime 31. Sweet Clover 1. San Toy 3. Bunch of Keys 4. Innocent Maids 5. Maud and Mummy 7.

MONMOUTH.—PATER OPERA HOUSE (H. B. Western, mgr.): Sam T. Jack's Burlesques Dec. 19 failed to please good business. Village Postmaster 21; capable co.; medium business. Out of Fold 22 deserved better house. Broadway Burlesques 30. Eben Holden 31. Next Door 11. Dolly Varden 12. Weary Willie Walker 29. Under Southern Skies 31. Charity Nurse 3. Aristocratic Tramp 5. Jack's Burlesques 7. Bunch of Keys 10. Tobe Hoxie 12. Conroy and Mack in Finnigan's 400 14.

PARIS.—SHOAF'S OPERA HOUSE (L. A. G. Shoaf, mgr.): At Old Cross Roads Dec. 23; fair house; did not give general satisfaction. Mummy and Humming Bird 27; good house; best of satisfaction. Weary Willie Walker 29. Under Southern Skies 31. Charity Nurse 3. Aristocratic Tramp 5. Jack's Burlesques 7. Bunch of Keys 10. Tobe Hoxie 12. Conroy and Mack in Finnigan's 400 14.

KEWANEE.—McCLURE'S OPERA HOUSE (T. D. McClure, mgr.): Village Postmaster Dec. 19; fair house; pleased. Why Girls Leave Home 23; small attendance; pleased. Eben Holden 24; fair and enthusiastic house. Maloney's Wedding 29. Conon Hollow 2. Next Door 6. Y. M. C. A. 10. Struggle of Capital and Labor 11. Aristocratic Tramp 12. Peck and His Mother-in-Law 14. Flora De Voss co. 16-21. Sign of Cross 23.

JOLIET.—THEATRE (William H. Hulshiser, mgr.): Uncle Josh Perkins Dec. 24; poor business and performance. Busy Izzy 25; S. R. O.; performance good. Under Two Flags 26 pleased well filled house. Venetian Band 27. Blanche Walsh in Kewster Sonata 29. Ruined Life 31. El Capitán 1. Texas Steer 2.

MARION.—OPERA HOUSE (Charles W. Hav. mgr.): In Far East Dec. 9; good performance; very poor business. Aristocratic Tramp 16; S. R. O.; very appreciative. Shadows of Sin Dec. 26. Green Eyed Monster 27. Montana 31. Under Southern Skies 30; smallest audience. Sam T. Jack's Burlesques 30.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Conners, mgr.): Octoroon Dec. 25. Knobs of Tennessee 26. Calumet Stock co. 27; capable houses; co. at its best.—ITEM: First four performances of Octoroon crowds turned away; every seat sold for balance week; co. becoming more popular every day.

PEKIN.—STANDARD THEATRE (C. F. Dittmer, mgr.): Eben Holden Dec. 11; good co. and business. Under Southern Skies 14 pleased good house. Out of Fold (return) 19; good co.; light audience. Innocent Maids 22; fair co.; good business. Village Postmaster 26 delighted splendid house. Hidden Crime 1.

FREEDPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Uncle Josh Perkins Dec. 22; fair house and business. Why Girls Leave Home 23. Ruined Life 1. Old Clothes Man 2. Betrayed at the Altar 7. El Capitán 8. Why Girls Leave Home 11. Bridge at Midnight 13. When Bell Tolls 15.

ROCKFORD.—GRAND OPERA HOUSE (George Peck, mgr.): Josh Perkins Dec. 21; fair house. William Collier in The Dictator 22. Delighted fair house. Arizona 27. An American Gentleman 28. Old Clothes Man 31.

OLNEY.—HYATT'S OPERA HOUSE (E. Z. Bower, mgr.): Ward's Minstrels Dec. 12 failed to please. Hidden Crime 16; good co.; poor business. In Convict Stripes 21 failed to appear. Under Southern Skies 28.

BEDEVILDER.—DERTHICK'S OPERA HOUSE (W. H. Dertthick, mgr.): Olympia Stock co. Dec. 19-24; good performances; fair business. Wife in Name Only 29. Old Clothes Man 2. Taming of Shrew 7.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lease and mgr.): Homer W. Alvey, res. mgr.; Bonnie Brier Bush Dec. 26; high-class performance; good house. Price of Honor 27. Innocent Maid 28. Struggle of Capital and Labor 31.

CHARLESTON.—THEATRE (H. D. Williams, mgr.): Weary Willie Walker Dec. 26; poor co.; topheavy house. William Owen in Lady of Lyons 28. Under Southern Skies 30.

PANA.—NEW GRAND (J. F. Given, mgr.): At the Races Dec. 21; fair house; pleased. Hidden Crime 22; topheavy house; pleased. Innocent Maids 27. William Owen 29. Thelma 31. Missouri Girl 3.

MORRISON.—AUDITORIUM (Lewis Skelley, mgr.): Oberlin Glee Club Dec. 22; packed house; well received. Dr. Jekyll and Mr. Hyde 23; poor business; pleased. Arizona 31.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Imperial Lilliputian Stock co. Dec. 19; small audience. Under Southern Skies 24; fair business.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sablin, mgr.): Innocent Maids co. Dec. 24; full house; pleased. Weary Willie Walker 28. Allison Stock co. 27-31.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Wedded, but No Wife Dec. 25; big business; entire satisfaction. Innocent Maids 3. Texas Steer 1.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Under Southern Skies Dec. 21; fine performance and business.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): Ship's Indoor Circus Dec. 26-31; big houses; best of satisfaction.

INDIANA.

GOSHEN.—IRWIN OPERA HOUSE (Frank J. Irwin, mgr.): Arizona Dec. 18; excellent performance; ordinary business. Hooligan's Troubles 19; very poor co.; slim house. Humpty Dumpty 24; fair satisfaction; medium attendance. Royal Slave 2.—ITEMS: Eddie Jackson of this city, who for three years has been connected with Gentry Dog and Pony Show advance force, will be with Selbel Brothers' Circus next Summer. During Winter season he is with Uncle Sils' Circus.—Mrs. Beatrice Hubbell-Plummer, a local singer of note, leaves soon for Europe, and is in study, possibly preparing for stage or concert work. Sarah Manahan, also a local vocalist, accompanies her. Fairy Plumb of this city, is featured in the Hooty Dooty last this season. She soon joins the Le Roy Stock co.

TERRE HAUTE.—THE GRAND (T. W. Barbydt, Jr., mgr.): Break for Liberty pleased good house Dec. 19 and fair house 20. Shadows of Great City 22-24; good houses. El Capitán pleased good house 25. Ryan Twine 26. Holly-Tolly 28. Village Postmaster 29. Lighthouse by Sea 30, 31. Charity Nurse 2. Ezra Kendall in Weather Baited Ben 30. McFadden's Row of Flats 4. San Toy 5. Maud and Mummy 6. Sweet Clover 7.

EVANVILLE.—GRAND (Pedley and Burch, mgrs.): Under Southern Skies Dec. 22 pleased very fair house. Margaret Neville co. 26-31; fair houses in Karl the Newboy, Girl of the Slums, Du Barry, Resurrection, Carmen, Leah the Forsaken, Pace That Hills, polar prizes. Dolly Varden 3. Ghosts 4. San Toy 8.—PEOPLE'S (Pedley and Burch, mgrs.): Holly-Tolly 25; satisfied large audience.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): U. T. C. 2. New Eight Bells 3. Ruined Life 5.—NEW PHILLIPS THEATRE (O. G. Murphree, mgr.): Trip to Chinatown 21 pleased good business. U. T. C. 24. Fair performance and business. Thou Shalt Not Kill 28; good performance and business. Trip to Africa 2. H. S. and I. 3. East Lynne 4. Finnigan's 400 6. Inkomar 6.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Royal Chef Dec. 19 pleased large house; excellent co. Thoroughbred Tramp 20; good business. Royal Slave 30. Thelma 2. Tobe Hoxie 4. Peck and His Mother-in-Law 7. Wife in Name Only 10. Charity Nurse 12. Oliver Twist 14. Queen of White Slaves 21.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Break for Liberty Dec. 21; good business. At the Races 26; performance and business good. Lighthouse by Sea 29. Boy Wanted 31. Mary Nevill co. 3. Aristocratic Tramp 9. Trip to Chinatown 11.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): At Old Cross Roads Dec. 25; good co.; large house. Uncle Hoz 31 canceled. Village Postmaster 1. Peck and His Mother-in-Law 8. Royal Slave 15. Haverly's Minstrels 22. Trip to Chinatown 29.

MADISON.—GRAND OPERA HOUSE (Graham and Scheik, mgrs.): Flynn's Sensation Dec. 22 failed to appear. Trip to Chinatown 24; business lightest house has done this season; co. one of best specialty ones this season. Under Southern Skies 7.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Ten Nights in a Bar Room 7. Leah the Forsaken 11. Sayle's Minstrels 12. Le Roy Stock co. 16. Two Johns 25. H. S. and I. 27.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): At Old Cross Roads Dec. 26; two performances; good well pleased houses; play and co. good. El Capitán 29. Village Postmaster 3. Walker Whitesley 6. Tobe Hoxie 9.

FRANKFORT.—BLINN THEATRE (E. Langebrake, mgr.): My Friend from Arkansas Dec. 22; good attraction; fair business. Out of Fold 27 failed to appear. Dr. Jekyll and Mr. Hyde 30. Royer Brothers 3. Human Hearts 6. Sweet Clover 9.

ANGOLA.—OXFORD OPERA HOUSE (R. A. Willis, mgr.): Royal Hungarian Court Orchestra Dec. 17; good co.; S. R. O. Royal Slave 6. Dano the Mithrifer 9. My Friend from Arkansas 17. At Old Cross Roads 23.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): My Friend from Arkansas Dec. 24; fair audience. U. T. C. 28. Trip to Chinatown 29. Thou Shalt Not Kill 31. Out of the Fold 4. Peck's Bad Boy 10.

A FITTING FINAL TO A GOOD DINNER



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LIQUEUR

PÈRES CHARTREUX

—GREEN AND YELLOW—

THIS FAMOUS CORDIAL, NOW MADE AT TARRAGONA, SPAIN, WAS FOR CENTURIES DISTILLED BY THE CARthusian MONKS (PÈRES CHARTREUX) AT THE MONASTERY OF LA GRANDE CHARTREUSE, FRANCE, AND KNOWN THROUGHOUT THE WORLD AS CHARTREUSE. THE LABEL AND BOTTLE FORMERLY USED HAVE BEEN ABANDONED. THE GENUINE ARTICLE WILL HENCEFORTH BE KNOWN ONLY AS LIQUEUR PÈRES CHARTREUX, DISTILLED BY THE SAME ORDER OF MONKS WHO HAVE SECURELY GUARDED THE SECRET OF ITS MANUFACTURE FOR HUNDREDS OF YEARS AND WHO ALONE POSSESS A

duction; pleased fair business. Broadway Burlesque 22; satisfactory performance; topheavy house. Coon Hollow 27. Thomas Jefferson in Rip Van Winkle 28. On Bridge at Midnight 2. American Gentleman 8.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Hickman Comedy co. Dec. 19-21; good business. Out of the Fold 26; good house afternoon; fair audience night; pleased. San Toy 27. Sergeant Kitty 28. American Gentleman 30. Texas Steer 3. Arizona 2. Charles Hawtrey 6. On Bridge at Midnight 7. Why Girls Leave Home 9.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Flints closed big week's business Dec. 19-24. Coon Hollow 25; good house; well pleased. Broadway Burlesque 31. Charles Hawtrey 4. Smart Set 12. William Bonelli 14. Shadows of Great City 16. Innocent Maids 19. Babes in Toyland 20. Dolly Varden 23.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.): Eben Holden Dec. 23; packed matinee; good evening business; adverse weather; very satisfactory co. San Toy 28; large advance. American Gentleman 31. Broadway Burlesque 2. Jessie Bartlett Davis 5. On Bridge at Midnight 10. Why Girls Leave Home 12. Break Liberty 16. Girl from Dixie 19.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Mahara's Minstrels Dec. 20; topheavy house. Village Postmaster 22; fine attraction; suffered from holiday rush; fair business. Romance of Coon Hollow 29. Charles B. Hanford 5.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Mahara's Minstrels Dec. 26; good satisfaction; bad weather business. Della Pringle 29 canceled. Holy City 3.

CHESTER.—GRAND OPERA HOUSE (Frank T. Brunson, mgr.): Holy City Dec. 22; big house; excellent satisfaction. Rutledge Stock co. 29-31. Beggar Prince Opera co. in Gifford 6. Heart of Chicago 15.

OSAWA.—OPERA HOUSE (William D. Brown, lessee and mgr.): Holy City Dec. 24; large and appreciative audience; co. excellent. Earl Doty's The World 30.

ALBIA.—KING'S OPERA HOUSE (Payton and Swearingen, mgrs.): Country Kid Dec. 19 failed to please small house. Moonshiner's Daughter 22. Guy Hickman co. 23. Liberty 16. Girl from Dixie 19.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): On Bridge at Midnight Dec. 25; crowded house; satisfactory performance. Open Gate 1. Rutledge Stock co. 3.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, mgr.): Millionaire Tramp Dec. 20 pleased good business. Was She to Blame 26 pleased fair house. Irma Opera co. 3.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thomas, mgr.): Jack Bessey co. 2-4. American Gentleman 12. Holy City 16. Arizona 18.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Holy City Dec. 21; good co. and business.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Wizard of Oz Dec. 19; fine performance; good co. and business; stage settings excellent. Lyrical Opera co. 20-21 presenting The Mascot and Fra Diavolo, pleased large audiences at both performances. Railroad Jack 22; fair performance; light business. After Midnight 25 pleased fair business. Charles B. Hanford 26 in Lion Caesar de Bazar and Othello pleased large and fashionable audience at both performances. Hottest Coon in Dixie 28. Fritz and Snitz 29. Tenderfoot 30. Bonnie Brier Bush 31. Harry Beresford in Our New Man 1. Thomas Jefferson as Rip Van Winkle 2.

PARSONS.—ELKS' NEW THEATRE (C. B. Hotchkiss, mgr.): Grand opening with Wizard of Oz Dec. 22 thoroughly pleased large and fashionable audience. Two Merry Tramps 24 pleased big business. Walker Whiteside 27. Irish Pawnbrokers 30. Harry Beresford 31. Friend of Family 4. Porter J. White in Faust 8. Sherlock Holmes 9. Babes in Toyland 11. Hottest Coon in Dixie 13. Princess China Opera co. 14. Country Kid 18. Minster's Son 21. Your Neighbor's Wife 25. Uncle Josh Spruceby 28. Finnigan's Ball 31.

PITTSBURG.—LA BELLE THEATRE (W. W. Bell, mgr.): Dora Thorne Dec. 22; large house; well pleased. That Little Swede 24; big house; good co. Fortune Hunters 25. Midnight Express 26. Faust's Minstrels 28. Mugs' Landing 31. Tenderfoot 1. Irish Pawnbrokers 2. Hottest Coon in Dixie 3. Harry Beresford 4. Friend of Family 5. Thomas Jefferson 6. Her Only Sin 9. Sherlock Holmes 11. Babes in Toyland 12.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Hoyt's Bunch of Keys Dec. 25; large audience; performance good. Hottest Coon in Dixie 26; fair audience, account severe weather. Babes in Toyland 8. Princess China 10.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Peck's Bad Boy Dec. 21; small house; fair performance. Was She to Blame 24; small house; poor performance. Quincy Adams Sawyer 28. For Her Sake 30.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Wizard of Oz Dec. 21; excellent co.; highly pleased S. R. O. Hoyt's Bunch of Keys 23; fair co. and business. Peck's Bad Boy 24; fair co.; good business.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Was She to Blame Dec. 23; good co.; fair business. Bunch of Keys 24; good co. and business. Quincy Adams Sawyer 26. Matinee and night; splendid co.; excellent houses.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Wizard of Oz Dec. 20; excellent co.; good business. Marie Walworth 24; good co.; light house. Why Girls Leave Home 26. Hottest Coon in Dixie 27. Thomas Jefferson 31.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (G. B. Cornish, mgr.): Walker Whiteside 19; first-class co.; good house. Dockster's Minstrels 4. Minster's Son 9. Irish Pawnbrokers 12.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Charles B. Hanford Dec. 21 in Lion Caesar de Bazar and Othello pleased large and fashionable audience. Thomas Jefferson in Rip Van Winkle 4.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Dora Thorne Dec. 21; fair co. and business. Marie Walworth 27; excellent co.; fair house.

WELLINGTON.—WOODS OPERA HOUSE (H. G. Toler, mgr.): Bunch of Keys Dec. 20 pleased good house; co. good.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Enrich, mgr.): Tenderfoot Dec. 31.

KENTUCKY.

HENDERSON.—PARK THEATRE (F. R. Halom, mgr.): Under the Skins Dec. 21; good co.; excellent performance. Pleased fair audience. An Aristocratic Tramp 26; fair co. and performance; good houses. Holy-Tolty 27. Human Hearts 30. James Boys in Missouri 31. Margaret Neville Stock co. 2-7. Mummy and Humming Bird 4.—OPERA HOUSE (Lee Oberdorfer, mgr.): Sam T. Jack's Burlesque 2.

OWENSBORO.—NEW TEMPLE THEATRE (P. J. Burch, mgr.): Midnight Flyer Dec. 20; small audience; fairly pleased. Eldorado 22; slim attendance; satisfaction. Under Southern Skies 23; good co. Michael Strogoff 26. Hottest Coon in Dixie 27. Good business. Looping the Loop 29 canceled. Mummy and Humming Bird 5. Margaret Neville 14. King Dodo 18. Happy Hooligan 16.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Under Southern Skies Dec. 19; good performance; fair business. Eldorado 22; good attraction and business. Sam T. Jack's Burlesque 29. James Boys 30. Holy-Tolty 31. Mummy and Humming Bird 2. Ezra Kendall 4. Lyman Twins 5. Looping the Loop 6. San Toy 7. King Dodo 13.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Rejane in Zaza Dec. 21; production suffered in comparison with Mrs. Carter's. Holy City 26; good business; fair satisfaction. Louisiana 30. Frank Daniels 31. Ezra Kendall 2.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): J. L. Hamilton, bus. mgr.: Edward N. Hoyt in Hamlet Dec. 26; creditable performance.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Mayo and Taylor, mgrs.): Midnight Flyer Dec. 26; good house and performance. James Boys 27; small house.

RUSSELLVILLE.—AUDITORIUM (H. B. Caldwell, mgr.): Midnight Flyer Dec. 21; good performance. James Boys in Missouri 18. Hart the Laugh King (hypnotist) 4-7. Happy Hooligan 14.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Aristocratic Tramp Dec. 21; poor business.

SOMERSET.—GEM OPERA HOUSE (Thomas M. Thatcher, mgr.): Metropolitan Stock co. Dec. 26-31.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Dolly Varden Dec. 12; capacity; splendid performance. Fabio Roman 13 canceled. Paul Gilmore (return) 17; good business. Fred Rella 21 canceled. Gambler's Daughter 22 canceled. John Griffith in Minstrels 23. Quincy Adams Sawyer 4. Chicago Tramp 17. Tenderfoot 23. Friend of the Family 24.

NEW IBERIA.—VENDOME OPERA HOUSE (A.

B. H. H. mgr.): Gorton's Minstrels Dec. 13; fair house. Uncle Josh Spruceby 21; topheavy house. Fabio Roman 21. Papa's Boy 1. Other people's Money 3. John Griffith in Macbeth 7. Albert Taylor Stock co. 8-12. Helen Granity in Her Ball 13. Dora Thorne 21.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): Mummy and Humming Bird Dec. 19; splendid performance; fair business. Little Homestead 22; fair business and performance. Kersands' Minstrels 28. Hello, Hello 2. Quincy Adams Sawyer 6.

PLAQUEMINE.—HOPE-OPERA HOUSE (Thomas J. H. mgr.): Allan's Minstrels (under canvas) Dec. 21; fair crowd; performance poor. Dr. Jekyll and Mr. Hyde 23 failed to appear. John Griffith in Macbeth 25 failed to appear.

LAKE CHARLES.—OPERA HOUSE (W. A. Finney, mgr.): Sherlock Holmes Dec. 25; co. and business good; co. had to appear in street costumes; baggage car taken through. Uncle Josh Spruceby 27. Fabio Roman 28. Elks' Imperial Minstrels 29, 30.

THIBODAUX.—OPERA HOUSE (E. Hoffmann, and Sons, mgrs.): Josh Spruceby Dec. 22; topheavy house; co. good. Gorton's Minstrels pleased good business 23. Other People's Money 25; co. poor.

OPELOUSAS.—SANDOX OPERA HOUSE (Adolphe Jacobs, mgr.): Harry Forest and Teresa A. Dale, surrounded by good co. in Fabio Roman Dec. 23 pleased good audience. Her Lord and Master 13.

MAINE.

BRUNSWICK.—TOWN HALL THEATRE (Harvey J. Given, agent): Hammond Stock co. Dec. 19-24. Plays: Noble Outcast, Dark Side of New York, Sacred Marriage, East Lynne, Lost Treasure, Fireman's Ward, Bohemian, Octoroon; fair co. and houses. Marks Brothers Dramatic co. 27. Thorne Drama. ITEMS: Hammond Stock opened season here Dec. 19.—Johnson Opera House, at Gardiner, Me., was destroyed by fire 25; loss, \$25,000.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Josh Spruceby Dec. 30. Prescelle 2-7. Roe Stock co. 9-11. Mario 12. Fields and Hanson's Minstrels 13. Isle of Spice 14. Thorne Drama. Items: Hammond Stock 23-27. Nance O'Neill 28. Colonial Stock 30-Feb. 4.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Harcourt Comedy co. opened Dec. 26-31 to overflowing house; co. and performance fine. Dot Karroll 2-7. William Faversham in Letty 9. Keystone Dramatic co. 10-14. Rogers Brothers in Paris 15. Isle of Spice 17. Roe Stock co. 18-21.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Harcourt Comedy co. Dec. 19-24; light business. Myrtle-Harder co. 26-31 opened to S. R. O. Keystone Comedy co. 2-7.

MASSACHUSETTS.

HOLYOKE.—OPERA HOUSE (S. F. Callanan, mgr.): Renairs being made to comply with State laws and because of this Missourians obliged to cancel Dec. 26-28. Fays in Thaumaturgy obliged to play return 26-31 at Temperance Hall. Myer Stock co. 2-7 (except 5). Nance O'Neill 5.—THE EMPIRE (T. F. Murray, mgr.): Game Keeper 2-4; fair co.; excellent business. Hearts of Oak Dec. 28; excellent co. and business. Dora Thorne 29-31 opened to fair business. What Women Will Do 2-4.

FITCHBURG.—CUMINGS THEATRE (Wallace and Henocburg, lessees and mgrs.): J. R. Oldfield, res. mgr.: Fiske Stock Dec. 19-24; good co. and business. Plays: Soldier 19, 20; business and light. Carmen, Hearts and Arms, Dr. Jekyll and Mr. Hyde, Kentucky Outlaws, Jennie the Mascot, Pink Dominoes, Dora Thorne 26; big houses; fair co. Stain of Guilt 30. Stetson's U. T. C. 31. Factory Girl 3. Fields and Hanson's Minstrels 5. Josh Spruceby 6.

HAYRILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees): J. A. Sayre, mgr.: Dot Karroll co. opened to capacity Dec. 26; balance of week good business. Plays: Titled Outcast, Gold King, Night in Chinatown, Fatal Likeness, Heart of Virginia, Goody Two Shoes, Moths of Society, Moonshine, Harcourt Comedy co. 2-7. Way Down East 9. Myrtle-Harder co. 10-14.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Bennett-Moulton co. Dec. 26, 28-31. Plays: Jealous Wife, Daughter of People, Shadowed Lives, Lyndon Bank Robbery, Sidelights of New York, Shipwrecked, Lady of Lyons; opened to capacity. Nance O'Neill in The Jewess 27; small audience.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Irene Myers co. Dec. 26-31 opened to S. R. O. Plays: Great Temptation, Night Before Christmas, Little Brigadier, King of Detectives, Phelan Musical Comedy co. 2-7.—ACADEMY OF MUSIC (R. F. Murphy, mgr.): East Lynne Dec. 26-28; good business. Vaudeville 29-31.

LAWRENCE.—OPERA HOUSE (Daniel F. Laury, res. mgr.): Klark-Urban co. to small houses Dec. 19-24. Phelan Opera co. 26-31 opened to capacity. Operas: Isle of Champagne, Belle of New York, Girl from Paris, Jack and Beantalk, Chimes of Normandy, Telephone Girl, Bohemian Girl. Isle of Spice 6.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Uncle Josh Spruceby Dec. 24; two good houses; satisfaction. May Fiske co. 26-31 opened in Queen of Shantytown to S. R. O. Nance O'Neill 31 canceled. Corinne Runkel co. 2-7 (except 5). Isle of Spice 5. Bennett-Moulton co. p-21.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Dora Thorne Dec. 28; excellent performance; fair business.

SALEM.—THEATRE (G. B. Cheatham, mgr.): Frankie Carpenter co. Dec. 26-31; good business.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Under Southern Skies Dec. 15; good house. Phelan Musical Comedy co. 2-7. Bell Tolls 24; fair business. Royal Chef 26; two full houses; very good production. Two Orphans 28. George Sidney in Busy Izzly 31.—JEFFERS THEATRE (Ramford and Marks, mgrs.): Beware of Men Dec. 22-24. Miles 25-28; immense business 25; very good co.

BAY CITY.—WASHINGTON THEATRE (W. J. Deant, mgr.): Young Tobe Hoxie Dec. 22; good co.; fair business. Royal Chef delighted good audience 22. When Bell Tolls 25; 26; stirring melodrama; good business. Busy Izzly 30. Everyman 31. Deserted at Altar 4. Thoroughbred Tramp 6. Beware of Men 7.—ITEMS: Washington Theatre has recently augmented playing of Sunday attractions with much success.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, mgr.): Arizona Dec. 14 pleased capacity. Under Southern Skies 15; fair co.; good business. Dr. Jekyll and Mr. Hyde 17; fair house. Thou Shalt Not Kill 19; good house. Peck and His Mother-in-Law 21; small house. Sheridan Keene 23 pleased good business. Over Niagara Falls 26; light house. Royal Chef 27; good business; pleased. Tour of Slums 2. Hi Henry 3. Awakening of Mr. Pipp 9.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): James Kennedy co. Dec. 25-30 opened to S. R. O. In Chuck Connors; good co. Other plays: Temptations of Great City, Why Women Hate Women, Sheridan Keene, O'Flynn in Mexico. Over Niagara Falls 31. Deserted at Altar 3. Edward Young co. 5-7.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Sweet Clover Dec. 19; excellent satisfaction; fair house. Over Niagara Falls pleased good house 23. Wedded, but Not Wife 27. Adventure of Amos Skeeter 28. Young Tobe Hoxie 31. Queen of Jungles 3. Peck and His Mother-in-Law 5.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): James Kennedy co. Dec. 19-24 pleased good business. Royal Chef 23; large house; excellent satisfaction. Tobe Hoxie 26 pleased light house. Over Niagara Falls 28.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Selman, Paze and Foley's Othello Dec. 15 failed to appear. Human Hearts 28. Devil's Auction 15.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Royal Chef Dec. 20; good house; fairly pleased. Sweet Clover pleased two good houses 26. Kennedy Stock co. 3-6.

OWOSSO.—OPERA HOUSE (C. Melendy, mgr.): Dr. Jekyll and Mr. Hyde Dec. 20 pleased small house. In Old Virginia 26, 27 failed to appear. When Bell Tolls 28.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Hi Henry's Minstrels Dec. 26; good house afternoon; crowded house evening; pleased. Royal Chef 28. Kennedy's Players 2-7.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Beware of Men Dec. 21; light business; poor co. Spies of 27; fair business; performance ordinary. Orphan's Prayer 9.

SOUTH HAVEN.—THEATRE: Queen of the Jungle 4. Beware of Men 13.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Over Niagara Falls Dec. 30.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Devil's Auction 14.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Joseph, Jr., and William Jefferson in The Rivals Dec. 24; small house; excellent co. and per-

formance. Darkest Russia 27. Lewis Morrison in Faust 29. Cousin Kate 2. Arizona 3.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Tenderfoot Dec. 20; good business. Roselle Knott in Cousin Kate 23; light house; charming and well acted play. Uncle Sil Haskins 26. Way Down East 2.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Columbian Opera co. Dec. 22; good business; fine co.; audience well pleased. Wilson Dramatic co. opened 26-31 to good business; co. good; well pleased. Way Down East 4.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Roselle Knott in Cousin Kate Dec. 25; Miss Knott excellent; support fair; good house. Lewis Morrison in Faust 27; small house, owing to storm.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, Jr., mgr.): Tenderfoot Dec. 23; good house; co. and scenery fine. Cousin Kate 24 canceled. Way Down East 26; big business; good performance. St. Haskins 30. Candida 2.

BRainerd.—OPERA HOUSE (C. P. Walker, mgr.): Sign of Cross Dec. 20; satisfaction; fair house. Candida 26; good co.; fair house. Cousin Kate 27. Faust 28. Haverly's Minstrels 30.

NORTHFIELD.—AUDITORIUM (Ware and Reed, lessees; A. K. Ware, res. mgr.): Elias Day Dec. 17 delighted full house. Way Down East 28.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Harry L. Mayer, mgr.): Happy Hooligan (return) Dec. 19; fair co. and business. Paul Gilmore in Mummy and Humming Bird 20; fine co. and play; medium house. Howe's Pictures 21; excellent pictures; small audience. John Griffith in Macbeth 23; good cast and performance; light business. James J. Jeffries 24 canceled. Marie Dale co. 26-31 canceled. Quincy Adams Sawyer 2. Holy-Tolty 4. Gorton's Minstrels 7. County Chairman 13. Wizard of Oz 16. The Tenderfoot 25. Friend of the Family 27.

NATCHEZ.—BAKER GRAND (Clarke and Gardner, mgrs.): Happy Hooligan Dec. 19; co. and business poor. Paul Gilmore 21; Whiteside 22; business good. John Griffith 23; business fair; co. excellent. Kersands' Minstrels 30. Quincy Adams Sawyer 3. Gorton's Minstrels 5. Girl from Dixie 9. County Chairman 12. Tenderfoot 24. Friend of Family 25.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): John Griffith in Macbeth Dec. 21 satisfied fair house. Payton Sisters 22-24. In Utah. In Land of Czar. Two Orphans; pleased good business. Quincy Adams Sawyer 30. Gorton's Minstrels 4. Holy-Tolty 6. Girl from Dixie 10. Wizard of Oz 17.

COLUMBUS.—OPERA HOUSE (H. H. Humphreys, mgr.): Frank Dudley Dramatic co. Dec. 19-24 in Red Hot Trolley; Three Pink Wonders; Camille; Dr. Jekyll and Mr. Hyde; nice business; co. excellent. Happy Hooligan 29.

BROOKHAVEN.—HECK'S OPERA HOUSE (C. Heck, mgr.): Paul Gilmore Dec. 22; best of season; medium house delighted. John Griffith in Macbeth 3. Chicago Tramp 7. Gorton's Minstrels 9. Conklin co. 16-18. Fabio Roman 21.

MISSOURI.

NEVADA.—MOORE'S THEATRE (John A. Tyler, mgr.): Runaway Match (return) Dec. 12; good business; excellent co. McDermott and Diamond's Minstrels 13; good co.; fair business. Taming of Shrew 17; business satisfactory; excellent co. Griese Dramatic co. 19, 20; business and light. Midnight Express 21 pleased fair house. Faust's Minstrels 26. Hottest Coon in Dixie 31.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Why Girls Leave Home Dec. 20; good business. Inter-Ocean Comedy co. 22-24; fair business. Alphonse and Gaston 26. Fortune Hunters 28. Bonnie Brier Bush 29. Walker White 30. Runaway Match 31. McFadden's Row of Flats 2. Little Homestead 7. Dolly Varden 9. Mason and Mason 13. Her Only Sin 14.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): McDermott and Diamond Brothers' Minstrels Dec. 22; small house; failed to please small audience. Griese Dramatic co. 26-31 canceled. Man Behind 4. Railroad Jack 7. Boy of Streets 9. Inter-Ocean Comedy co. 12-14. Hottest Coon in Dixie 16.

SPRINGFIELD.—BALDWIN THEATRE (George H. Olendorf, mgr.): Midnight Express Dec. 19; fair house. Sandy Bottom 21; house and performance poor. Elias Haskins 22; house good. Wizard of Oz 24; poor house; excellent performance. Slide Tracked and Sign of the Four 26; fair house. Glittering Gloria 28.

LOUISIANA.—PARKS THEATRE (Druey Parks, lessee and mgr.): Alphonse and Gaston Dec. 27. Runaway Match 30. Alice, Where Art Thou 2. Little Homestead 3. Innocent Maids 9.

MEXICO.—FELIX GRAND OPERA HOUSE (A. R. Waterman, mgr.): Man Behind Dec. 26; house just fair. Runaway Match 28. Bunch of Keys 29. Alice, Where Art Thou 4. Innocent Maids 10. Sleeping City Repertoire co. 19-21.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Hottest Coon in Dixie Dec. 20; S. R. O.; fair performance.

MONTANA.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Rudolph and Adolph Dec. 20; fair and pleased audience. Nankeville's Minstrels 22; large and delighted audience; excellent performance.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Arizona Dec. 20; fine co.; pleased audience. Haverly's Auction 23; good co. and house. Pretty Peggy 31.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Arizona Dec. 22; good co. and business.

NEBRASKA.

LINCOLN.—OLIVER (Zehring and Crawford, mgrs.): Ole Olson Dec. 23, 24; fair audiences. Runaway Match 26; house well liked; business; crowded at night; furious blizzard; play and players made good. Hot Old Time 27. Harry Beresford 28. Charles B. Hanford 29. 30. Mason and Mason 31. Peggy from Paris 2. J. H. Stoddard 4. Eben Holden 5. Candida 6.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Heury Bartenbach, mgr.): Hills of California Dec. 22; good house; fair performance. Harrison J. Wolfe in Hamlet 31.

NORTH PLATTE.—LOYD OPERA HOUSE (Charles Stamp, mgr.): Hills of California Dec. 20; small house; good performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Fiske Stock co. opened Dec. 26-31 to S. R. O.; pleased. Plays: Jennie the Mascot, Soldier of Empire, Breaking the Ban, Red River, Emeralds, Carmen, Hearts and Arms, East Lynne, Pink Dominoes, Dr. Jekyll and Mr. Hyde, Knobs of Tennessee, Uncle Josh Spruceby 2.—PARK THEATRE (John Stiles, mgr.): Dora Thorne Dec. 22-24; strong well fair houses. Factory Girl 26-28 opened to S. R. O. East Lynne 29-31. Down by Sea 5-7.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Colonial Stock co. Dec. 26-31 pleased fair business. Plays: In Her Power, South-east Gentleman, Among the Mormons, Her Only Sin, Power of the Church, Dr. Jekyll and Mr. Hyde, Beyond the Rockies, Great Chadwick Mystery. Fields and Hanson's Minstrels 10.

NASHUA.—THEATRE (A. H. Davis, mgr.): Clara Turner co. closed Dec. 19-24 to good receipts. U. T. C. filled house 26. Stain of Guilt pleased fair house 27. Factory Girl 31.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Stetson's U. T. C. Dec. 22; fair attendance. Stain of Guilt 28; very poor house. Uncle Josh Spruceby 31. Roe Stock co. 2-7. Isle of Spice 12.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King, bus. mgr.: Factory Girl 2. Clara Turner 9-14.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Chaucer's Octoroon supported by excellent co., appeared Dec. 23 in Romance of Athlone; good house. Chinese Honeymoon 25; both performances large audiences; much pleased. Harry Martell's co. appeared 27 in Volunteer Organist to help change of power at this house was most successfully inaugurated 26-31 with Weber and Fields' Hurly Burly, which was admirably put on in every particular; cast excellent; vaudeville had number of good features. Oriental Extravaganza co. 2-7. GEORGE W. HERRICK.

SCHENECTADY.—VAN CUREL OPERA HOUSE (Charles H. Benedict, mgr.): Corse Payton co. Dec. 19-24; satisfaction; good houses. Love's Lottery, by Madame Schumann-Heink and splendid co., to capacity twice 26. Kidnapped in New York 28. Down by Sea 29. When Women Rule 30. Marriage of Kitty 31. GEORGE C. MOORE.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Martin's U. T. C. Dec. 15 pleased large house. Harvey and Gaze Comedy co. opened 19-24 with Rachel Goldstein; excellent satisfaction; big house. Other plays: Parish Priest, Anybody's Claim, Heart of Blue Ridge, Nutmeg Match, in North Carolina, Fair Rebel, Queen of Chinatown.



JIM FARREN in **SHADOWS OF A GREAT CITY.**
Management C. B. Jefferson

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY OF THE STREETS: Osceola, Mo., Jan. 3, Springfield 4, Webb City 5, Rich Hill 6, Butler 7, A BREEZY TIME (K. Webster Fitz, mgr.): Marietta, Ga., Jan. 3, Gainesville 4, Anderson, S. C., 5, Piedmont 6, Greenville 7, Spartanburg 9, Hendersonville, N. C., 10, Asheville 11, A BREEZY TIME (Western): K. Webster Fitz, mgr.: Medford, Okla., Jan. 3, Blackwell 4, Ponca 5, Newkirk 6, Stillwater 7, A BUNCH OF KEYS (Gus Bothner, mgr.): Monticello, Ill., Jan. 3, Springfield 4, Petersburg 5, Le Roy 6, Bloomington 7, A CHICAGO TRAMP (W. C. De Baugh, mgr.): Canton, Miss., Jan. 3, Crystal Springs 5, Hazelhurst 6, Brookhaven 7, A CIRCUS DAY (H. M. Reis, mgr.): Baldwinville, N. Y., Jan. 3, Canastota 4, Oneida 5, Camden 6, Stamford 7, A COUNTRY KID (H. B. Whitaker, mgr.): Newton, Kan., Jan. 3, Eldorado 4, Hutchinson 5, Abilene 6, Wichita 7, A FIGHT FOR LOVE: New York city Jan. 2-7, A GIRL OF THE STREETS (J. L. Veronee, mgr.): Elizabeth, N. J., Jan. 2-4, A HOT OLD TIME: Kansas City, Mo., Jan. 1-7, A LITTLE OUTCAST (Geo. E. Gilfe): Gloversville, N. Y., Jan. 3, Hudson 7, New York 9-14, A LITTLE OUTCAST (E. J. Carpenter's): Tacoma, Wash., Jan. 3, Hoquiam 4, A LITTLE OUTCAST (R. A. Hanks, mgr.): Phoenixville, Pa., Jan. 3, Lansford 4, Mauch Chunk 5, Shenandoah 6, Pottsville 7, A MIDNIGHT MARRIAGE (Frank C. Rhoads, mgr.): Camden, N. J., Jan. 2-4, Wilmington, Del., 5-7, Boston, Mass., 9-14, A RABBIT'S FOOT: Thomasville, Ga., Jan. 3, Monticello, Fla., 4, Quincy 5, Tallahassee 6, A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Boston, Mass., Jan. 2-7, Providence, R. I., 9-14, A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Morrison, Ill., Jan. 3, Sterling 4, Galva 5, Joliet 6, Ottawa 7, Coal City 10, Aurora 11, Dwight 13, Peoria 14, Canton 16, A FOUNDED LIFE (Mark Cohn, mgr.): Assumption, Ill., Jan. 3, Nashville 4, Marietta 5, Pinckneyville 6, Duquoin 7, Belleville 8, A STRUGGLE FOR GOLD (J. Martino, mgr.): Hasleton, Pa., Jan. 10, Shenandoah 11, Shamokin 12, Pottsville 13, A THOROUGHbred TRAMP (Harry Darlington, mgr.): Lansing, Mich., Jan. 3, Ypsilanti 4, Jackson 5, Bay City 6, Saginaw 7, Wyandotte 8, Adrian 9, Sandusky 10, O. Lorain 11, Elira 12, A WIFE'S SECRET: Chicago, Ill., Jan. 1-7, A WORKING GIRL'S WRONGS (Howard Wall, mgr.): New Haven, Conn., Jan. 2-4, ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Birmingham, Ala., Jan. 2-7, Richmond, Va., 9-14, AAMS, MAUDE: New York city Dec. 28-Indefinite, AFTER MIDNIGHT: St. Paul, Minn., Jan. 1-7, ALLEN, VIOLA: New York city Dec. 26-March 4, ALONE IN THE WORLD (Mitchell Brothers, mgrs.): Scranton, Pa., Jan. 2-4, Wilkes-Barre 5-7, Philadelphia 9-14, ALPHONSE AND GASTON (Joe Cohn, mgr.): Hot Springs, Ark., Jan. 3, Pine Bluff 4, Clarendon 5, Helena 6, Marianna 7, Dyersburg, Tenn., 10, Cairo 11, Cairo, Ky., 11, Cairo, Ill., 12, Centralia 13, Alton 14, ARIZONA (Eastern): H. C. Demuth, mgr.: Decatur, Ill., Jan. 3, Charles City, Ia., 4, Mason City 5, Algona 6, Ft. Dodge 7, Waterloo 8, Marshalltown 10, Eldora 11, Iowa Falls 12, Independence 13, Cedar Rapids 14, ARIZONA (Main): Wilson S. Rose, mgr.: Crookston, Minn., Jan. 3, Grafton, N. D., 4, Winnipeg, Man., 5-7, Superior, Wis., 9, Duluth, Minn., 10, 11, Ashland, Wis., 12, Eau Claire 13, Wausau 14, AS YOU LIKE IT (Kane, Shipman and Colvin, mgrs.): La Junta, Colo., Jan. 3, Colorado Springs 4, Cripple Creek 5, Victor 6, Leadville 7, Salt Lake, U., 9-11, AT CRIPPLE CREEK: Scranton, Pa., Jan. 2-4, Wilkes-Barre 5-7, AT OLD POINT COMFORT: Trenton, N. J., Jan. 5, AT RISK OF HIS LIFE (Mark E. Swan, mgr.): Hoboken, N. J., Jan. 1-4, Elizabeth 5-7, BARRYMORE, ETHEL: New York city Nov. 15-Indefinite, BATES, BLANCHE (David Belasco, mgr.): San Francisco, Cal., Dec. 10-Jan. 14, BELLEVILLE, KYLIE: New York city Jan. 2-7, BEN HUB: New Orleans, La., Jan. 1-7, BERSERGER, HARRY (G. J. Coleman, mgr.): Parsons, Kan., Jan. 3, Pittsburg 4, Iola 5, Lawrence 6, St. Joseph, Mo., 7, Kansas City 8-14, BUSTER BROWN (Western): Melville B. Raymond, mgr.: Philadelphia, Pa., Jan. 2-7, Baltimore, Md., 9-14, BUSTER BROWN (Eastern): Melville B. Raymond, mgr.: Morantown, W. Va., Jan. 3, Weston 4, Fairmont 5, Clarksburg 6, Parkersburg 7, Marietta, O., 9, Huntington, W. Va., 10, Charleston 11, 12, Marysville, Ky., 13, Portsmouth, O., 14, BUSY IZZY: Detroit, Mich., Jan. 1-7, Grand Rapids 8-11, Jackson 12, Adrian 13, Findlay 14, CAMPBELL, MRS. PATRICK: Philadelphia, Pa., Dec. 28-Jan. 7, CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Detroit, Mich., Jan. 1-7, Chicago, Ill., 8-14, COLLIER, WILLIAM (St. Paul, Minn., Jan. 1-7, COMMON SENSE BRACKET: New York city Dec. 28-Indefinite, COMESTOCK, NANNETTE (Jas. K. Hackett, mgr.): Cleveland, O., Jan. 2-7, CORBETT, JAMES J.: Chicago, Ill., Jan. 1-14, CRANE, WILLIAM H.: Newark, N. J., Jan. 2-7, DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Cleveland, O., Jan. 2-7, Toledo 9-11, Jackson, Mich., 12, Lansing 13, Flint 14, DAVID HARUM (No. 1): Julius Cahn, mgr.: Pittsburg, Pa., Jan. 2-7, DAVID HARUM (No. 2): Julius Cahn, mgr.: Wheeling, W. Va., Jan. 2-4, Zanesville, O., 5, Coshocton 6, Steubenville 7, DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Rockdale, Tex., Jan. 3, Bryan 4, Navasota 5, Huntsville 6, Nacogdoches 7, Longview 9, Palestine 10, Tyler 11, Marshall 12, Pittsburg 13, Clarksville 14, DEVIL'S AUCTION (M. Wise, mgr.): Grand Forks, N. D., Jan. 3, Winnipeg, Man., 4, West Superior, Wis., 5, Duluth, Minn., 7, Calumet, Mich., 9, Hancock 10, Ishpeming 11, Marquette 12, DORA THUNE (Rowland and Clifford, mgrs.): Hartford, Conn., Jan. 2-4, Waterbury 5, Derby 6, South Norwalk 7, Elizabeth, N. J., 9-11, DOWN BY THE SEA (Phil Hunt, mgr.): Coboes, N. H., Jan. 3, Springfield, Vt., 4, Manchester, N. H., 5, DOWN ON THE FARM: Ferdinand, Fla., Jan. 3, St. Augustine 4, Palatka 5, Tallahassee 6, Baldwin 7, DREW, JOHN: Syracuse, N. Y., Jan. 3, Rochester 4, Buffalo 5, Edinboro 6, Erie 7, Edson, ROBERT (Henry B. Harris, mgr.): Minneapolis, Minn., Jan. 1-7, ELLIOTT, MAXINE: Seattle, Wash., Jan. 2, 3, North Yakima 4, Spokane 6, 7, ESCAPED FROM SING SING: New York city Jan. 2-7, ESCAPED FROM THE HAREM (Harry Earl, mgr.): Rochester, N. Y., Jan. 2-4, Syracuse 5-7, Montreal, Can., 9-14, EVERYMAN (Geo. Dent, mgr.): Flint, Mich., Jan. 3, Chatham, Can., 4, Detroit, Mich., 5, Ft. Wayne, Ind., 6, Kendallville 7, Chicago, Ill., 9-14, FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Baltimore, Md., Jan. 2-7, Brooklyn, N. Y., 9-14, FAUST (Porter J. White's): Iola, Kan., Jan. 3, Coffeyville 6, Parsons 7, Winfield 7, FAVERSHAM, WILLIAM: Baltimore, Md., Jan. 2-7, FINNIGAN'S BALL (Ollie Mack and Joe W. Spears, mgrs.): Palestine, Tex., Jan. 3, Tyler 4, Corsicana 5, Temple 6, FISKE, MRS. AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14-Indefinite, FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Astoria, Ore., Jan. 6, Vancouver, Wash., 7, Dallas, Ore., 9, Walla Walla, Wash., 10, Pendleton, Ore., 11, La Grande 12, Baker City 13, Boise, Ida., 14, FOR HIS SISTER'S HONOR (Vance and Sullivan, mgrs.): Atlanta, Ga., Jan. 2-7, Birmingham, Ala., 12-14, GERMAN LILLIPUTANS: Hastings, Neb., Jan. 4, Kearney 5, Harvard 7, Edgar 9, Hebron 10, Wilbur 12, De Witt 13, Auburn 14, GILLETTE, WILLIAM: Pittsburgh, Pa., Jan. 2-7, GOODWIN, NAT C. (Geo. J. Anneton, mgr.): Boston, Mass., Dec. 26-Jan. 7, Philadelphia, Pa., 9-21, GRANTLEY, HELEN: Brenham, Tex., Jan. 3, Bryan 4, Houston 5, Galveston 6, Beaumont 7, GRANTWIN, CHARLES: Grand Rapids, Mich., Jan. 1-7, GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Brookhaven, Ala., Jan. 3, Macon 4, Morgan City, La., 5, Franklin 6, New Iberia 7, Alexandria 8, Crowley 9, Jennings 10, Beaumont, Tex., 11, Lake Charles, La., 12, Orange, Tex., 13, HACKETT, JAMES K.: New York city Dec. 6-Indefinite, HAINES, ROBERT T.: New York city Jan. 2-Indefinite, HALL, HOWARD (Henry Pierson, mgr.): Chicago, Ill., Jan. 1-7, Milwaukee, Wis., 8-14, HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Creton, Ia., Jan. 3, Ottumwa 4, Keokuk 5, Muscatine 6, Davenport 7, Iowa City 9, Decatur 10, Marion 11, Cedar Rapids 12, Marshalltown 13, Boone 14, HANS HANSON (Geo. T. McAlpin, mgr.): Hartshorne, I. T., Jan. 3, Wilburton 4, Heartford, Ark., 5, Poteau, I. T., 6, Mena, Ark., 7, HAPPY HOOLIGAN (Al Dolson, mgr.): Knoxville, Tenn., Jan. 3, Middleboro, Ky., 4, Lexington 7, HARNED, VIRGINIA: Philadelphia, Pa., Dec. 26 HAWTREY, CHARLES: Burlington, Ia., Jan. 4, Cedar Rapids 5, HEARTS ADRIFF (Spencer and Aborn, mgrs.): Cincinnati, O., Jan. 1-8, HENDRICKS, BEN (Wm. Gray, mgr.): Denver, Colo., Jan. 1-7, HER FIRST FALSE STEP: Nashville, Tenn., Jan. 1-7, Birmingham, Ala., 9-14, HER ONLY SIN (Frank T. Wallace, mgr.): El Reno, I. T., Jan. 5, McAlester 4, Ft. Smith 6, Fayetteville 6, Springfield 7, Okmulgee 8, Pittsburg 9, Nevada 10, Sedalia 11, Booneville 12, Moberly 13, Hannibal 14, HI, SI AND I: Richmond, Ind., Jan. 3, Hamilton, O., 4, Franklin 5, Miamisburg 6, Xenia 7, H. BETTER HALF (Leander de Cordova, mgr.): Bradford, Pa., Jan. 3, Franklin 4, Erie 5-7, HOLLAND, MILDERED: Cambridge, O., Jan. 3, Springfield 4, Hamilton 5, Middletown 6, Dayton 7, Piqua 9, Indianapolis, Ind., 10, 11, Muncie 12, Marion 13, Kokomo 14, HOPPER, EDNA WALLACE: Denver, Colo., Jan. 2-7, HOW HE WON HER (R. M. Felts, mgr.): Dayton, O., Jan. 2-4, Toledo 5-7, HUMAN HEARTS (Eastern): Erie, Pa., Jan. 2, 3, Susquehanna 6, Pittsburg 7, Forest City 9, Olyphant 10, Port Jervis 11, Middletown, N. Y., 12, Utica 13, 14, HUMAN HEARTS (Western): Claud Saunders, mgr.: Ironwood, Mich., Jan. 3, Ashland, Wis., 4, Duluth, Minn., 5, 6, IN OLD KENTUCKY: Chicago, Ill., Dec. 25-Jan. 7, IRIS-EUGENIE BLAIR (Geo. A. Blumenthal, mgr.): Brooklyn, N. Y., Jan. 2-7, Newark, N. J., 9-14, IRWIN, MAY (Edward R. Salter, mgr.): New York city Nov. 1-Indefinite, JAMES BOYS IN MISSOURI (Eastern: Frank Gassolo, owner and mgr.: Shelbyville, Ky., Jan. 3, Portmouth, O., 7, Springfield 9, Zanesville 10, Cambridge 11, Parkersburg, W. Va., 12, JERRY FROM KERRY: Bryan, O., Jan. 3, Celina 9, KENDALL, EZRA: Paducah, Ky., Jan. 4, Memphis, Tenn., 9-14, KENNEDY, ELIZABETH (Howard Herrick, mgr.): Bristol, Tenn., Jan. 3, Chattanooga 4, Knoxville 5, Asheville, N. C., 6, Spartanburg, S. C., 7, Hazlet, Pa., Jan. 3, Wm. A. Brady, mgr.: Harrisburg, Pa., Jan. 3, Philadelphia, Pa., 9-21, LOFTUS, CECILIA: Chicago, Ill., Dec. 26-Jan. 7, LONERGAN, LESTER (Geo. H. Brennan, mgr.): Sioux Falls, S. D., Jan. 3, Omaha, Neb., 4, Lincoln 5, Des Moines, Ia., 6, Kansas City, Mo., 12-14, LOOPING THE LOOP: Paducah, Ky., Jan. 6, LORIMER, WRIGHT: Baltimore, Md., Jan. 2-14, LOUISIANA: Birmingham, Ala., Jan. 3, Mobile 4, Meridian, Miss., 5, Selma, Ala., 6, Montgomery 7, LYMAN KIRWIN (C. Girardeau, Mo., Jan. 3, Cairo, Ill., 4, Paducah, Ky., 5, Harrisburg, Ill., 6, Mt. Vernon, Ind., 7, Evansville 8, McFADDEN'S FLATS (Chas. E. Barton, mgr.): Pasa, Ill., Jan. 3, Terre Haute, Ind., 4, Dayton, O., 5-7, Louisville, Ky., 8, MACK AND ANDREW: Jersey City, N. J., Jan. 2-7, MALLORY, CLIFTON: Warren, Pa., Jan. 5-7, MANN, LOUIS: Worcester, Mass., Jan. 6, MANSFIELD, RICHARD: St. Louis, Mo., Jan. 2-7, MELVILLE, ROSE (R. Sterling, mgr.): Los Angeles, Cal., Jan. 1-14, M'LISS (G. S. Fell, mgr.): Ft. Wayne, Ind., Jan. 2-4, MORE TO BE PITTED THAN SCORNED: Richmond, Va., Jan. 2-7, MORTIMER, LILLIAN (A Girl of the Streets: Decker and Veronee, mgrs.): Elizabeth, N. J., Jan. 2-4, Harrison, N. J., 5, Wilmington, Del., 12-14, MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): New York city Sept. 3-Indefinite, MURPHY, JOSEPH (Geo. Kenney, mgr.): San Diego, Cal., Jan. 2, 3, Riverside 4, San Bernardino 5, Pasadena 6, Waverly 7, Fresno 8, San Jose 10, 11, Sacramento 12, 13, Stockton 14, MURPHY, TIM (T. E. Saunders, mgr.): Lexington, Ky., Jan. 3, 4, Louisville 5-7, MURRAY AND MACK: Denning, N. M., Jan. 3, Douglas, Ariz., 4, Phoenix 7, NEW YORK DAY BY DAY: Lewisburg, Pa., Jan. 3, Williamsport 4, Danville 5, Bloomsburg 6, Hasleton 7, NO WEDDING BELLS FOR HER: St. Louis, Mo., Jan. 1-7, OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Philadelphia, Pa., Dec. 28-Jan. 7, OLD ARKANSAW (Merle H. Newton, mgr.): Lodi, O., Jan. 3, Ashland 4, Gallon 5, Mt. Vernon 6, Millersburg 7, Barboursburg 8, Wadsworth 9, Groves 11, Woodstock 12, Charleston 13, Dennison 14, ON THANKSGIVING DAY (Vance and Sullivan, mgrs.): Atlanta, Ga., Jan. 1-7, Montgomery, Ala., 15-21, ON THE BRIDGE AT MIDNIGHT (Eastern: Geo. Klimt, prop.; Frank Gassolo, mgr.): Philadelphia, Pa., Dec. 30-Feb. 4, ON THE BRIDGE AT MIDNIGHT (Western: Geo. Klimt, prop.; Frank Gassolo, mgr.): Iowa City, Ia., Jan. 3, Marengo 4, Whatcheer 5, Cedar Rapids 6, Dubuque 7, Rock Island, Ill., 8, Moline 9, Clinton, Ia., 10, Sycamore, Ill., 11, Belvedere 12, ON THE SUWANEE RIVER: Washington, D. C., Jan. 1-7, ONLY A SHOP GIRL: Chicago, Ill., Dec. 25-Jan. 7, Des Moines, Ia., 9-11, Omaha, Neb., 12-14, ONE NEW MINISTER (Miller and Conyers, mgrs.): Burlington, N. J., Jan. 3, Bridgeton 4, Chester, Pa., 5, Lancaster 6, Trenton, N. J., 7, Burlington 9, Bridgeton 10, Westchester, Pa., 11, Wilmington, Del., 12, Harrisburg, Pa., 13, Lancaster 14, OVER NIAGARA FALLS (A. Rowland and Clifford, mgrs.): Syracuse, N. Y., Jan. 2-4, Rochester 5-7, O'NEIL, ANTHONY (J. J. Moore, mgr.): New York city, PERKINS, WALTER E. (Claxton Wilstach, mgr.): Columbus, O., Jan. 2-4, Mansfield 5, Newark 6, Zanesville 7, QUEEN OF THE HIGHWAY (W. McGowar, mgr.): Buffalo, N. Y., Jan. 2-7, Rochester 9-11, Syracuse 12-14, QUEEN OF THE WHITE SLAVES (Eastern: A. H. Woods, mgr.): Saginaw, Mich., Jan. 1-4, Jackson 5, Ann Arbor 6, Sandusky 7, QUEEN OF THE WHITE SLAVES (Western: A. H. Woods, mgr.): Philadelphia, Pa., Jan. 2-7, Newark, N. J., 9-14, QUINCY ADAMS SAWYER (Central): Natchez, Miss., Jan. 3, Baton Rouge, La., 4, Alexandria 5, Monroe 6, New Orleans 7, QUINCY ADAMS SAWYER: Warren, O., Jan. 3, Salem 4, Alliance 5, New Philadelphia 6, Bellair 7, RACHEL GOLDSTEIN (A. H. Woods, mgr.): Cincinnati, O., Jan. 1-7, Buffalo, N. Y., 9-14, REHAN, ADA (Sam S. Shubert, mgr.): Chicago, Ill., Dec. 26-Jan. 7, RIP VAN WINKLE: Wausau, Neb., Jan. 3, Wayne 4, Tilden 5, Norfolk 6, Madison 7, Humphrey 8, Genoa 9, Cedar Rapids 10, ROBER, KATHERINE: Newport, R. I., Jan. 2-7, ROBSON, ELEANOR: Chicago, Ill., Jan. 2-7, ROYAL LILLIPUTANS (Thos. R. Henry, mgr.): Schenectady, N. Y., Jan. 3, 4, Albany 5-7, Brooklyn 12, RUDOLPH AND ADOLPH: Seattle, Wash., Jan. 1-7, RUSSELL, ANNIE: New York city Dec. 5-Jan. 7, SHADOWS OF A GREAT CITY: Kansas City, Mo., Jan. 1-7, SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): New York city Dec. 26-Jan. 14, SHERB, NED (J. J. Moore, mgr.): New York city, SHERA, THOMAS E. (Nixon and Zimmerman, mgrs.): New York city Jan. 2-7, SHORE ACRES (Wm. B. Cross, mgr.): Oakland, Cal., Jan. 2, 3, Stockton 4, Fresno 5, Visalia 6, Hanford 7, Bakersfield 8, Los Angeles 9-11, Santa Ana 13, San Diego 14, SI PLUNKARD (W. A. Junker, mgr.): Frederick, Md., Jan. 3, Annapolis 4, SKINNER, OTIS: Chicago, Ill., Dec. 19-Jan. 7, SKY PARLOR: Trenton, N. J., Jan. 2-4, SLAVES OF THE MINE (L. J. Siev, mgr.): Atlantic City, N. J., Jan. 3, Lakewood 6, Morristown 6, Passaic 7, Troy, N. Y., 9-11, Manchester, N. H., 12-14, Lawrence 19-21, SOTHERN, E. H., AND JULIA MARLOWE: Brook- 2-7, STUART, RALPH (Edw. Thurnauer, mgr.): Rochester, N. Y., Jan. 9-11, Syracuse 12-14, SUPERBA: Boston, Mass., Dec. 26-Jan. 7, SWEET CLOVER (V. H. Shaffer, mgr.): Jacksonville, Ill., Jan. 3, Toledo, O., 12-14, TEN NIGHTS IN A BAR ROOM: Jasonville, Ind., Jan. 4, Spencer 5, Martinsville 6, Franklin 7, TERRY, EDWARD: New York city Dec. 26-Indefinite, THE BANKER'S CHILD (Four Shannons: Harry Shannon, mgr.): Pond Creek, Okla., Jan. 3, Kingman, Kan., 4, Larned 5, Sterling 6, Lyons 7, Ellsworth 8, THE BONNIE BRIER BUSH: St. Joseph, Mo., Jan. 2, 3, Macon, N. C., 4, Omaha 5-7, THE CALL BOY: Pittsburgh, Pa., Jan. 2-7, THE CHILD WIFE: New York city Jan. 2-7, THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20-Indefinite, THE COUNTRY CHAIRMAN (Eastern: Henry W. Savage, mgr.: Boston, Mass., Dec. 26-Jan. 7, THE COUNTRY CHAIRMAN (Western: Henry W. Savage, mgr.): Charleston, S. C., Jan. 3, Columbia 4, Augusta 5, Macon 6, Birmingham, Ala., 7, Helena 9, Meridian, Miss., 10, THE CHUBBIS (Wm. Moore, mgr.): Cleveland, O., Jan. 2-7, Louisville, Ky., 9-14, THE EARL OF PATWUCKET: Columbus, O., Jan. 3, 4, Marion 6, Ft. Wayne, Ind., 7, THE ERRAND BOY (Sullivan, Harris and Woods,

mgrs.): Toronto, Can., Jan. 2-7, Youngstown, O., 9-11, THE FACTORY GIRL (Eastern: Phil B. Isaac, mgr.): Wheeling, W. Va., Jan. 5-7, Cincinnati, O., 8-14, THE FATAL WEDDING (Central: Sullivan, Harris and Woods, mgrs.): Louisville, Ky., Jan. 1-7, Cincinnati, O., 8-14, THE FATAL WEDDING (Western: Sullivan, Harris and Woods): Salt Lake, U., Jan. 3, 4, Provo 5, Grand Rapids, Mich., 6, Colorado Springs, Colo., 7, Denver 8-14, THE FLAMING ARROW: Danville, Va., Jan. 3, Greensboro, N. C., 4, Durham 5, Raleigh 6, Newburn 7, Wilmington 9, Columbia 10, Savannah, Ga., 12, Charleston, S. C., 13, Waycross, Ga., 14, THE GAME KEEPER (Rowland and Clifford's): Hoboken, N. J., Jan. 6-7, THE GIRL FROM KAY'S: Chicago, Ill., Dec. 12-Jan. 7, THE GIRL FROM KAY'S (No. 2): Wilmington, Del., Jan. 3, Richmond, Va., 4, Petersburg 5, Newport News 6, Norfolk 7, THE GREAT AUTOMOBILE MYSTERY: Pittsburgh, Pa., Jan. 2-7, THE HEART OF CHICAGO (Edmund Manly, mgr.): Plattsmouth, Neb., Jan. 3, Nebraska City 4, Fairbury 5, Beatrice 6, Lincoln 7, Council Bluffs, Ia., 8, Madison 9, Valley City, N. D., 10, Norfolk 11, Le Mars 12, Cherokee 13, Rock Rapids 14, THE HEART OF TEXAS (A. Villair, mgr.): Ashland, Ky., Jan. 3, THE HOLY CITY (Gordon and Bennett; H. C. Harrison, mgr.): Independence, Ia., Jan. 4, Oelwein 5, Booneville 6, Schuyler 9, Windsor 10, Somerset 11, Meyersdale 12, Conneville 13, Uniontown 14, THE IRISH PAWN BROKERS (Ollie Mack and Joe W. Spears, mgrs.): Ft. Scott, Kan., Jan. 3, Nevada, Mo., 4, 5, Emporia, Kan., 6, Lawrence 7, THE KATZENJAMMER KIDS: Newark, O., Jan. 4, Lancaster 5, Ironton 6, Huntington, W. Va., 7, Charleston 9, Parkersburg 10, Marietta, O., 11, Steubenville 14, THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): St. Louis, Mo., Jan. 1-7, Chicago, Ill., 5-14, THE MARRIAGE OF KITTY: Easton, Pa., Jan. 4, THE MIDNIGHT EXPRESS (Walter R. Early, mgr.): Jackson, Miss., Jan. 2-7, THE MIDNIGHT FLYER (Ed Anderson, mgr.): Jonesboro, Ark., Jan. 3, Marianna 4, Morrilton 7, Russellville 9, Fort Smith 10, Van Buren 11, Wilburton 1, T. 12, Hartshorne 13, Lehigh 14, THE MISSOURI GIRL (Western: Fred Raymond, mgr.): Mitchell, Mo., Jan. 3, Hillsboro 4, Pasa 5, Taylorville 6, Pawnee 14, THE MISSOURI GIRL (Eastern: Harry S. Hopping, mgr.): Washington, Pa., Jan. 3, Wellsburg, W. Va., 4, Toronto, O., 5, Wellsville 6, East Liverpool 7, Rochester, O., 8, Beaver Falls 10, Lisbon, O., 11, Salem 12, Massillon 13, Harrodsburg 14, DE LA MOONSHINER'S DAUGHTER (Eastern: W. F. Main, mgr.): Greensburg, Pa., Jan. 3, Latrobe 4, Blairsville 5, Johnstown 6, Tyrone 7, THE NINETY AND NINE: Paterson, N. J., Jan. 2-7, THE OLD CATHEDRAL (Tom North, mgr.): Syracuse, N. Y., Jan. 3, Freeport 4, Harrodsburg 5, Delmar, Wis., 6, Burlington 7, Oshkosh 8, Plymouth 9, THE OTHER GIRL: Baltimore, Md., Jan. 2-7, THE PEDDLER (Sullivan, Harris and Woods, mgrs.): Toledo, O., Jan. 1-4, Columbus 5-7, Dayton 9-11, Indianapolis 12-14, THE SECRET OF POLICHINELLE: Schenectady, N. Y., Jan. 3, Johnstown 5, Rochester 6, 7, THE SEMINARY GIRL (Melville B. Raymond, prop.): Chicago, Ill., Jan. 7, Grand Rapids, Mich., 12-14, THE SIGN OF THE CROSS (Western: Fred G. Berger, mgr.): Sheboygan, Wis., Jan. 3, Manitowoc 4, Appleton 5, Green Bay 6, Menominee 7, Oshkosh 9, Racine 10, Beloit 11, TWO LITTLE WAIFS (Western): Redding, Cal., Jan. 1-7, Red Bluff 6, Salem, Ore., 10, Oregon City 11, Portland 12-14, TWO LITTLE WAIFS (Eastern: Massillon, O., Jan. 3, Canton 4, Akron 5-7, Pittsburgh, Pa., 9-14, UNCLE SI HASKINS: Canby, Minn., Jan. 3, Watertown, S. D., 4, Redfield 5, UNCLE TOM'S CABIN (E. D. Martin, mgr.): Ossining, N. Y., Jan. 3, Cohoes 6, Amsterdam 7, Utica 9, Schenectady 10, Auburn 11, Geneva 12, Niagara Falls 14, UNCLE TOM'S CABIN (Central: L. W. Washburn, mgr.): Meadville, Pa., Jan. 3, Clarion 4, East Brady 5, Red Bank 6, Erie 7, UNCLE TOM'S CABIN (Western: Wm. Kibbie, mgr.): Richmond, Ind., Jan. 2, 3, UNDER SOUTHERN SKIES (Central: Harry Doel Parker, mgr.): Washington, Ind., Jan. 3, Seydona 4, Columbus 5, Franklin 6, Madison 7, Anderson 9, Hartford 10, Elmwood 11, Union City 12, Lima, O., 13, St. Marys 14, UNDER SOUTHERN SKIES (Eastern: Harry Doel Parker, mgr.): Piqua, O., Jan. 3, Urbana 4, Newark 5, Cambridge 6, Wheeling, W. Va., 7, Pittsburg, Pa., 8-14, UNDER SOUTHERN SKIES (Western: Harry Doel Parker, mgr.): St. Thomas, Can., Jan. 3, Woodstock 4, Guelph 5, St. Catharines 6, Hamilton 7, Toronto 9-14, VAN BILLY B.: Toronto, Can., Jan. 2-7, WAINWRIGHT, MARIE (Gules Murr, mgr.): Grand Island, Neb., Jan. 3, North Platte 4, Cheyenne, Wyo., 5, Greeley, Colo., 6, Denver 7, 8, Rock Springs, Wyo., 9, Ogden, U., 10, Virginia City, Mo., 11, WARDE, FREDERICK, AND KATHRYN KIDDER (Waghenals and Kemper, mgrs.): Salt Lake, U., Jan. 2-4, Sacramento, Cal., 6, Oakland 7, WARFIELD, DAVID: New York city Sept. 25-Indefinite, WAS SUE TO BLAME (Jed Carleton, mgr.): La Port City, Ia., Jan. 3, Vinton 4, Dysart 5, Reinbeck 6, Nevada 7, Lake City 11, WAY DOWN EAST: Boston, Mass., Dec. 26-Jan. 7, WAY DOWN EAST (Western): Albert Lea, Minn., Jan. 3, Palmont 4, Pinestone 5, Watertown, S. D., 6, Sioux Falls 7, Mitchell 9, Yankton 10, Sioux City, Ia., 11, Boone 12, WEALTH AND FAME: Jersey City, N. J., Jan. 2-7, WEARY WILLIE WALKER: Mt. Vernon, Ill., Jan. 3, Carterville 4, Marion 5, Herrin 6, Murphysboro 7, WEDDED AND PARTED (Sullivan, Harris and Woods, mgrs.): Chicago, Ill., Jan. 1-7, St. Louis, Mo., 8-14, WHAT WOMEN WILL DO (Harry M. Holden, mgr.): Ft. Plain, N. C., Jan. 2, St. Johnsville 4, Dolgeville 5, Ilion 6, Utica 7, New Berlin 9, Oneonta 10, Cooperstown 11, Walton 12, WHITTLESLEY, WHITE (Belasco, Mayer and Price, mgrs.): Denver, Colo., Jan. 1-7, Boise City, Idaho, 10, Baker City, Ore., 12, Pendleton 13, The Dalles 14, WHO GOES THERE?: Columbus, O., Jan. 2-4, WHO IS WHO? (Crosby and Gordon, mgrs.): Carle, Pa., Jan. 3, Chambersburg 4, Harrisburg 5-7, Monessen 9, Waynesburg 10-12, Columbus, O., 12-14, WHY GIRLS LEAVE HOME (Central: Vance and Sullivan, mgrs.): Buffalo, N. Y., Jan. 2-7, London, Mo., 9-14, WHY GIRLS LEAVE HOME (Western: Vance and Sullivan, mgrs.): Ft. Dodge, Ia., Jan. 3, Macon City 4, Iowa Falls 5, Waterloo 6, Dubuque 9, Galena, Ill., 10, Freeport 11, Clinton 12, WHY GIRLS LEAVE HOME (Eastern: Vance and Sullivan, mgrs.): Chatterbox, Pa., Jan. 3, Uniontown 4, Connevilleville 5, Greensburg 6, New Castle 7, Mt. Pleasant 9, Scottsdale 10, Latrobe 11, Johnstown 12,

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THEATRICAL WEEKLY RATES.

WHY HE DIVORCED HER (M. W. Taylor, mgr.): Pittsburgh, Pa., Jan. 2-7, WHY WOMEN SIN (Jake B. Murray, mgr.): Bismarck, Ariz., Tucson 4, Phoenix 5, Prescott 6, Jerome 7, Williams 8, Flagstaff 9, Santa Fe, N. M., 10, WIFE IN NAME ONLY (Garland Gaden, mgr.): Marshfield, Wis., Jan. 3, Stevens Point 4, Fond du Lac 5, Sheboygan 6, Manitowoc 7, Racine 8, Michigan City, Ind., 9, La Porte 10, South Bend 11, Plymouth 13, Logansport 14, WILSON, FRANCIS: New York city Jan. 2-Indefinite, WOLFE, HARRISON J. (W. F. Howe, mgr.): Central City, Neb., Jan. 3, Grand Island 4, Kearney 5, Hastings 7, York 9, Lincoln 10, Beatrice 11, WYNDHAM, CHARLES: New York city Dec. 14-Indefinite, YOUNGER BROTHERS (A. A. Jack, mgr.): York, Pa., Jan. 3, Lancaster 5, Easton 5, Atlantic City, N. J., 6, Reading, Pa., 7, YOUR NEIGHBOR'S WIFE: New Franklin, Mo., Jan. 3, Marshall 4, Tipton 5, California 6, Windsor 7,

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—Indefinite, BALDWIN-MELVILLE: New Orleans, La.—Indefinite, BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—Indefinite, BLIQU THRASTE: Philadelphia, Pa.—Indefinite, BISHOP, OAKLAND, Cal.—Indefinite, BOYLE STOCK (Mrs. Boyle, mgr.): Nashville, Tenn.—Indefinite, CALUMET (John T. Connors, mgr.): Calumet Theatre, South Chicago—Indefinite, CASTLE SQUARE: Boston, Mass.—Indefinite, CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—Indefinite, COLUMBIA STOCK: Portland, Ore.—Indefinite, DAVIS, HARRY: Pittsburgh, Pa.—Indefinite, FERRIS: Minneapolis, Minn.—Indefinite, FOREPATRICK'S: Cincinnati, O.—Indefinite, FOREPATRICK'S: Philadelphia, Pa.—Indefinite, GERMAN THEATRE (Heinemann and Webb, mgrs.): St. Louis, Mo.—Indefinite, GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14-Indefinite, GRATTAN AND DE VERNON: San Diego, Cal.—Indefinite, HOFFER, JACK: Appleton, Wis.—Indefinite, IRVING PLACE: New York city Oct. 6-Indefinite, MOROSCO, OLIVER: Los Angeles, Cal., July 10-Indefinite, NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4-Indefinite, PAXTON, EUGENE A.: Brooklyn, N. Y., Aug. 15-Indefinite, PLAYERS, THE: Chicago, Ill.—Indefinite, PROCTOR'S 125TH STREET: New York city—Indefinite, PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10-Indefinite, PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1-Indefinite, SAVOY THEATRE: New Orleans, La.—Indefinite, SHIRLEY JESSIE: Spokane, Wash.—Indefinite, SNOW, MORTIMER: Scranton, Pa.—Indefinite, SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15-Indefinite, STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—Indefinite, THANDROUSE, MILWAUKEE, Wis., July 7-Indefinite, TRICH, H. Los Angeles, Cal.—Indefinite, VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—Indefinite, WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—Indefinite, WILSON-WATERMAN: Houston, Tex., Sept. 5-Indefinite, WILSON-WATERMAN: Dallas, Tex., Oct. 5-Indefinite,

REPERTOIRE COMPANIES.

AUBREY STOCK (W. D. Fitzgerald, mgr.): Cumberland, Md., Jan. 2-7, Parkersburg, W. Va., 9-14, BENTON'S COMEDIANS (P. R. Benton, mgr.): Watonga, Okla., Jan. 2-4, Geary 5-7, Weatherford 9-11, Arabapo 12-14, BROOKING, CHARLES STOCK: Jefferson City, Mo., Jan. 2-7, Fulton 9-11, Centralia 12-14, BURKE-MCCANN (M. McCann, mgr.): Olean, N. Y., Jan. 2-7, Kane, Pa., 9-14, BUNTING, EMMA (Earl Burgess, mgr.): Lockport, N. Y., Jan. 2-7, CARPENTER, FRANKIE (Jere Grady, mgr.): Fall River, Mass., Jan. 2-7, CARROLL COMEDY: Johnson City, Tenn., Jan. 2-7, CLEVELAND STOCK: New Douglass, Ill., Jan. 2, 8, Coffeen 4, 5, Ramsey 6, 7, COOK-CHURCH, H. W. Taylor, mgr.): Yonkers, N. Y., Jan. 2-7, Red Bank, N. J., 9-14, CRESCENT COMEDY (Bergman and Cummings, mgrs.): Cordele, Ga., Jan. 2-7, CROLIUS COMEDY (Jos. J. Flynn, prop.): Augusta, Me., Jan. 2-7, CURTS DRAMATIC (M. H. Curtis, mgr.): Minneapolis, Minn., Jan. 2-7, DAILEY STOCK: St. John, N. B., Nov. 21-Jan. 7, DALE, MARIE (W. E. Martin, mgr.): Port Gibson, Miss., Jan. 2-7, DAVIDSON STOCK (A. E. Davidson, mgr.): Aurora, Ill., Jan. 2-7, Racine, Wis., 9-11, DE PEW-BURDETTE STOCK (Thos. E. De Pew, mgr.): Cedarhurst, Ga., Jan. 2-7, DU VRIES, SAM, STOCK: Newark, N. Y., Jan. 2-7, ECLIPSE STOCK: Matamoros, Mex., Dec. 25-Jan. 7, EDWARDS STOCK (Jeff Hall, mgr.): Parkersburg, W. Va., Jan. 2-7, ELWYN, LORNE: Glens Falls, N. Y., Jan. 2-7, FENBERG STOCK: Pittsfield, Mass., Jan. 2-7, FISHER AND WALTERS: Marion, O., Jan. 2-7, FISKE, MAY: Meriden, Conn., Jan. 2-7, FISKE STOCK: Lawrence, Mass., Jan. 2-7, Lewiston, Me., 9-14, FLEMING, MAMIE (A. E. Gracey, mgr.): Chester, Pa., Jan. 2, HALL, DON C.: Denver, Colo., Jan. 2-7, HAMMOND STOCK: Waterville, Me., Jan. 2-7, HARCOURT COMEDY (W. H. Shine, mgr.): Haverhill, Mass., Jan. 2-7, Lawrence 9-14, HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Raleigh, N. C., Jan. 2-4, Goldsboro 5-7, HARVEY AND GAGE: Newburgh, N. Y., Jan. 2-7, Kingston 9-14, HAYWARD, GRACE (Winters and Kress, mgrs.): Rockford, Ill., Jan. 1-7, HIMMELSTEIN'S IDEALS (Jno. A. Himmelstein, mgr.): Allentown, Pa., Jan. 2-7, HIMMELSTEIN'S IMPERIAL STOCK: Marinette, Wis., Jan. 2-7, Green Bay 8-15, HOPKINS STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19-Indefinite, HOWARD-DORSETT (A. M. Miller, bus. mgr.): Beaver Falls, Pa., Jan. 2-7, Fairmont, W. Va., 9-14, HOYT'S COMEDY (H. G. Allen, mgr.): Mena, Ark., Jan. 2-4, Texarkana 5-7, Shreveport, La., 9-11, BRYAN, N. J., 5-7, Krebs 8, MACK AND ARMOUR'S COMEDIANS: Sheboygan, Wis., Jan. 1-4, MCHARD, F. Laconia, N. H., Jan. 2-7, MASON, LILLIAN: Ellenwood, Kan., Jan. 2-5, Hutchison 6, 7, Blackwell, Okla., 9-11, Newkirk 12-14, MATHES, CLARA: Edmonton, N. W. T., Jan. 2-19, MAXAM AND SIGHT'S COMEDIANS (J. W. Sights, mgr.): Growton, S. D., Jan. 2-7, MELVILLE DRAMATIC (M. Melville, mgr.): Lockesburg, Ark., Jan. 2-7, MURRAY AND MACKEY (John J. Murray, mgr.): Lebanon, Pa., Jan. 2-7, Williamsport 9-14, METROPOLITAN COMEDY: Cape May, N. J., Jan. 2-7,

MURRAY COMEDY: Marietta, O., Jan. 2-7.
YERKS IRENE: Holyoke, Mass., Jan. 2-7, Fitchburg 9-14.
MYERS STOCK (Sam Allen, mgr.): Monongahela, Pa., Jan. 2-7.
MYRLE-HARDER (Eugene J. Hall, mgr.): Plattsburgh, N. Y., Jan. 2-7, Burlington, Vt., 9-14.
MYRLE-HARDER STOCK (Eugene J. Hall, mgr.): Portland, Me., Jan. 2-7.
NATIONAL STOCK: Saranac Lake, N. Y., Jan. 2-7.
NEVILLE MARGARET (Wm. Cradock, mgr.): Henderson, Ky., Jan. 2-7, Owensboro 9-14.
NORTH BROTHERS (Western; F. C. Carter, mgr.): Denton, Tex., Jan. 9-14.
NYE STOCK (Harry Nye, mgr.): Cadiz, O., Jan. 2-4, Rochester, Pa., 5-7, Beaver Falls 9-11, Meadville 12-14.
PAYTON, CORSE STOCK (David Ramage, mgr.): On Bots, Pa., Jan. 2-7, Butler 9-14.
PAYTON'S CORSE, COMEDY (A. B. Bonney, mgr.): Northampton, Mass., Jan. 2-7.
PHILAN STOCK (Ralph A. Ward, mgr.): Norwich, Conn., Jan. 2-7.
RECORD STOCK (Frank P. Haven, mgr.): Mt. Pleasant, Pa., Jan. 2-4, Scottsdale 5-7.
RENTBROW'S JOLLY PATHFINDERS (J. M. Rentbrow, mgr.): Hartford City, Ind., Jan. 2-7.
ROE STOCK (C. J. W. Roe, mgr.): Portsmouth, N. H., Jan. 2-7.
RUNKLE, CORINNE, STOCK: Brockton, Mass., Jan. 2-7.
RUSSELL AND DUNBAR STOCK (Chas. H. Russell, mgr.): Racine, Wis., Jan. 2-7, Milwaukee 8-14.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—indefinite.
STERLING STOCK (Wm. Triplett, mgr.): Muskogee, Okla., Jan. 2-4, South McAlester 5-7, Tulsa 9-11.
THORE, DRAMATIC: Waltham, Mass., Jan. 2-7.
TURNER, CLARA: Salem, Mass., Jan. 2-7.
VAN DYKE AND EATON (F. Mack, mgr.): Charleston, W. Va., Jan. 2-4, Wheeling 9-14, Charleroi, Pa., 16-21.
VERNA, MAY (H. A. Du Bois, mgr.): Grafton, W. Va., Jan. 2-7.
VERNON STOCK (Benj. B. Vernon, mgr.): Cortland, N. Y., Jan. 2-7, Corning 9-14.
WHITE DRAMATIC (Chas. P. White, mgr.): Co-manche, T. Jan. 2-4, Duncan 5-7.
WINNINGER BROTHERS' OWN: Boone, Ia., Dec. 28-Jan. 4.
WOOD, FANNY (Lester A. Davis, mgr.): Cobleskill, N. Y., Jan. 2-4, Rondout 5-7.
WRIGHTS, THE: Solomon, N. H., Jan. 2-4.
YOUNGS, EDWIN, STOCK: Lansing, Mich., Jan. 2-4, Port Huron 5-7.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Roanoke, Va., Jan. 3, Danville 4, Greensboro, N. C., 5, Winston-Salem 6, Charlotte 7, Augusta, Ga., 8, Savannah 10, Brunswick 12, Jacksonville, Fla., 13, 14.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Yakima, Wash., Jan. 3, Spokane 4, 5, Missoula, Mont., 6, Helena 7, Butte 8, 9, Bozeman 10, Billings 11, Great Falls 12, Grand Forks 14.
A GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): New Orleans, La., Jan. 2-7, Monroe 8, Natchez, Miss., 9, Jackson 10, Meridian 11, Jackson, Tenn., 12, Cairo, Ill., 13, Vincennes, Ind., 14.
BABES IN THE WOODS (Sam S. Shubert, mgr.): Black Patti's Troubadours (Voelckel and Nolan, mgrs.): Stockton, Cal., Jan. 3, Oakland 4, Vallejo 7, San Francisco 8-14.
DANIELS, FRANK: Cleveland, O., Jan. 2-7, Philadelphia 12, 13, 14.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Norfolk, Va., Jan. 2, Newport News 4, Richmond 5-7, Columbus, S. C., 9, Augusta, Ga., 10, Charleston, S. C., 11, 12, Savannah, Ga., 13, 14.
FANTANA (Shubert Bros., mgrs.): Chicago, Ill., Oct. 9-indefinite.
GLASSER, LULU: New York city Jan. 2-7.
GLITTERING GLORIA (John C. Fisher and Thos. W. Ryley, mgrs.): Ft. Worth, Tex., Jan. 3, Waco 4, San Antonio 6, Houston 7.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Brooklyn, N. Y., Jan. 2-7, Wilkes-Barre, Pa., 9, Scranton 10, Binghamton, N. Y., 11, Utica 12, Syracuse 13, Rochester 14.
HUMPTY DUMPTY: New York city Nov. 14-indefinite.
INDEPENDENT: New York city Dec. 26-indefinite.
IRMA OPERA: Anamosa, Ia., Jan. 3, Maquoketa 4, Morrison, Ill., 5, Sterling 6, Mendota 7.
IT HAPPENED IN NORDLAND: New York city-indefinite.
ME, HIM AND I (Hurtig and Seamon, mgrs.): Baltimore, Md., Jan. 2-7, Washington, D. C., 9-14.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): New York city Jan. 2-7, Boston, Mass., 9-indefinite.
METROPOLITAN OPERA (Helmreich Corried, mgr.): New York city Nov. 21-indefinite.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Greenville, Pa., Jan. 3, New Castle 4, Akron, O., 5, Canton 6, East Liverpool 7.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Cincinnati, O., Jan. 1-7, St. Paul, Minn., 12-14.
MR. WIX OF WICKHAM: New York city Jan. 2-7.
OLYMPIC OPERA: Los Angeles, Cal.—indefinite.
PARISIAN (In English; Henry W. Savage, mgr.): Philadelphia, Pa., Dec. 25-Jan. 7.
PHILAN MUSICAL COMEDY (E. V. Phelan, mgr.): Lowell, Mass., Jan. 2-7, Lynn 9-14.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Hamilton, O., Jan. 9, 10, Columbus 20, 21.
ROGERS BROTHERS: Boston, Mass., Dec. 26-Jan. 14.
ROSS AND FENTON: Brooklyn, N. Y., Jan. 2-7.
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): New York city Dec. 26-indefinite.
SAN TOY: Springfield, Ill., Jan. 3, Danville 4, Terre Haute, Ind., 5, Evansville 6, Paducah, Ky., 7.
SCHIFF, FRITZ (C. B. Dillingham, mgr.): New York city Nov. 21-indefinite.
TANGUAY, EVA (F. M. Norcross, mgr.): St. Louis, Mo., Jan. 1-7, Alton, Ill., 9, Decatur 10, Terre Haute, Ind., 11, Logansport 13, Ft. Wayne 14, Marion 16.
THE REGAR PRINCE: Worthington, Minn., Jan. 3, Sheldon, Ia., 4, Lemars 5, Cherokee 6, Marcus 7, Hartington, Neb., 9, Wayne 10, Pierce 11, Plainview 12, Randolph 13, Bloomfield 14.
THE BEAUTY DOCTOR (Thos. W. Phlor, mgr.): Memphis, Tenn., Jan. 2-7, Nashville 9-14.
THE BILLIONAIRE: Los Angeles, Cal., Jan. 2-7, San Diego 11.
THE BURGOMASTER (W. P. Cullen, mgr.): Washington, D. C., Jan. 2-7.
THE FORTUNE TELLER: Barrie, Can., Jan. 3, Lindsay 4, Orillia 5, Brantford 6, London 7.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Providence 6, Worcester 7, Salem 9, Lowell 10, Manchester, N. H., 11, Portsmouth 12, Biddeford, Me., 13, Rockland 14.
THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Spartanburg, S. C., Jan. 3, Greenville 4, Columbia 5, Charlotte, N. C., 6, Greensboro 7, Winston-Salem 9, Raleigh 10, Durham 11, Danville, Va., 12, Roanoke 13, Lynchburg 14.
THE LIBERTY BELLES (Fred G. Berger, mgr.): Albany, N. Y., Jan. 2-4, Trenton, N. J., 7-14.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Houston, Tex., Jan. 3, San Antonio 4, Austin 5, Corsicana 6, Ft. Worth 7, Dallas 9, 10, Texarkana 11, Hot Springs, Ark., 12, Pine Bluff 13, Little Rock 14.
THE PRINCESS CHIC: Canon City, Col., Jan. 3, Pueblo 4, Victor 5, Cripple Creek 6, Colorado Springs 7.
THE RUNAWAYS (Sam S. Shubert, mgr.): Kansas City, Mo., Jan. 1-7, St. Louis 8-14.
THE SCHOOL GIRL (Western; B. C. Whitney, mgr.): Portland, Ore., Jan. 1-7, Seattle, Wash., 8-14.
THE SHOW GIRL (Eastern; B. C. Whitney, mgr.): Philadelphia, Pa., Jan. 2-7, Hanover City 9, Shenandoah 10, Altoona 11, Lancaster 12, York 13, Harrisburg 14.
THE SHO-GUN (Henry W. Savage): New York city Oct. 10-indefinite.
THE SILVER LANE (John C. Fisher and Thos. W. Ryley, mgrs.): San Diego, Cal., Jan. 2, 3, Santa Ana 4, Redlands 6, Riverside 6, Bakersfield 7, Fresno 8, Stockton 9, Sacramento 10, Oakland 11, Santa Rosa 12, San Jose 13, 14.
THE SULTAN OF SULU (Henry W. Savage, mgr.): San Francisco, Cal., Dec. 26-Jan. 8, Los Angeles 12-14.
THE TENDERFOOT (Eastern; W. W. Tillotson, mgr.): Boston, Mass., Dec. 26-Jan. 14.
THE YANKEE CONSUL (Henry W. Savage, mgr.): Rochester, N. Y., Jan. 2, 3, Syracuse 4, Utica 5, Ithaca 6, Buffalo 9-11, Erie, Pa., 12, Akron, O., 13, Toledo 14.
TIYOLI: San Francisco, Cal.—indefinite.
WILLS MUSICAL COMEDY: Montgomery, Ala., Jan. 3, Birmingham 4, Chattanooga 5, Tenn., 7.
WINSOME WINNIE (Sam S. Shubert, mgr.): Lancaster, Pa., Jan. 3, York 4, Reading 5, Easton 6, Ellizabeth, N. J., 7, Trenton 9, Atlantic City 10, Wilmington, Del., 11, Annapolis, Md., 12, Richmond, Va., 13, Norfolk 14.
WOODLAND (Henry W. Savage, mgr.): New York city Nov. 25-Jan. 28.

MINSTRELS.

DOCKSTADER'S (Chas. D. Wilson, mgr.): Wichita, Kan., Jan. 3, Guthrie, Okla., 4, Oklahoma City 5, Dallas, Tex., 6, 7, Ft. Worth 9, Austin 10, Houston 11, Galveston 12, Shreveport 13, La., 14.
FIELD'S (Doc Quigley, mgr.): Uniontown, Pa., Jan. 3, Greensburg 4, Johnstown 5, Altoona 6.
FIELDS AND HANSON'S (Jno. I. Shannon, mgr.): Gardner, Mass., Jan. 3, Marlboro 4, Fitchburg 5, Manchester, N. H., 7.
KERRANDS, BILLY (C. J. Smith, mgr.): Vickburg, Miss., Jan. 3, Greenville 4, Winona 5, Grenada 6, Durant 7, Aberdeen 8, West Point 10, Birmingham, Ala., 11, Tuscaloosa 12.
MAHARA'S, FRANK: Villisca, Ia., Jan. 3, Skid-

more, Mo., 4, Maitland 5, Forrest City 6, Gallatin 7, Trenton 9, Chillicothe 10, Brookfield 11, Marcelline 12.
NANKEVILLE: Duluth, Minn., Jan. 2, 3, Marquette, Mich., 6.
NASHVILLE'S CONSOLIDATED (Geo. A. Boyer, mgr.): Duluth, Minn., Jan. 2, 3, Marquette, Mich., 6, Minneapolis 8, 11.
PRIMROSE'S, GEO (Jas. H. Decker, mgr.): Meriden, Conn., Jan. 3, Waterbury 4, Bridgeport 5, New Haven 6, 7.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Duncan, T. Jan. 3, Ennis, Tex., 5, Waxahatchie 6, West 7, Grosville 9, McGregor 10, Cameron 11, Caldwell 12, Rockdale 13, Bastrop 14.
SUN'S (Fred D. Fowler, mgr.): Dayton, O., Jan. 3, Lebanon 4, Wilmington 5, Hillsboro 6, Chillicothe 7, Waverly 9, Wellston 10, Athens 11, Logan 12.
VOGEL'S, JOHN W.: Fair Haven, Vt., Jan. 3, Poultney 4, Granville, N. Y., 5, Rutland, Vt., 6, St. Albans 7, Plattsburg, N. Y., 9, Malone 10, Canton 11, Ogdensburg 12, Gouverneur 13, Watertown 14.

VARIETY.

AMERICANS: Baltimore, Md., Jan. 2-7.
AUSTRALIANS: Boston, Mass., Jan. 2-7.
BLUE RIBBON GIRLS: Scranton, Pa., Jan. 2-4, Reading 5-7.
BOHEMIANS: Reading, Pa., Jan. 2-4, Scranton 5-7.
BON TONS: New York city Jan. 2-7.
BRIGADIERS: Brooklyn, N. Y., Dec. 26-Jan. 7.
CHEERY BLOSSOMS: Newark, N. J., Jan. 2-7.
CITY SPORTS: Detroit, Mich., Jan. 2-7.
CRACKER JACKS: Buffalo, N. Y., Jan. 2-7.
DAINTY DUCHESSES: New York city Jan. 2-7.
DEVERE, SAM: Philadelphia, Pa., Jan. 2-7.
ECKHARDT AND HAWKINS' IDEALS: Rigby, Idaho, Jan. 2-4, Idaho Falls 5-7, Blackfoot 9, 10.
FOSTER, FAY: Toledo, O., Jan. 2-7.
GAY MASQUERADES: Louisville, Ky., Jan. 2-7.
GAY MORNING GLORIES: Chicago, Ill., Jan. 1-7.
GRAHAM'S SOUTHERN SPECIALTY: Albany, N. Y., Jan. 2, 3, Cohoes 4, Glens Falls 5, Amsterdam 6, 7.
ILLUO ROLLERS: Rochester, N. Y., Jan. 2-7.
HILL, ROSE: Chicago, Ill., Jan. 2-7.
IMPERIALS: Milwaukee, Wis., Jan. 2-7.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Danville, Ill., Jan. 3, Champaign 4, Springfield 5, Jacksonville 6, Alton 7, Louisiana, Mo., 9, Mexico 10, Macon 11, Chillicothe 12, Brookfield 13, Moberly 14.
IRWIN, FRED: Boston, Mass., Jan. 2-7.
JOLLY GRASS WIDOWS: New York city Dec. 26-Jan. 7.
KENTUCKY BELLES: Montreal, Can., Jan. 2-7.
KNICKEBOCKERS: Scranton, Pa., Jan. 2-4, Reading 5-7.
MAJESTICS: Jersey City, N. J., Jan. 2-7.
MASCOTTE'S VIOLET BURLESQUERS: Boston, Mass., Aug. 16-indefinite.
MERRY MAIDENS: St. Paul, Minn., Jan. 2-7.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): New York city Jan. 2-7.
MOONLIGHT MAIDS: Providence, R. I., Jan. 2-7.
MORRIS, HARRY: Paterson, N. J., Jan. 2-7.
NEW YORK STARS: Paterson, N. J., Jan. 2-7.
ORPHEUM BURLESQUERS: Cincinnati, O., Jan. 2-7.
ORPHEUM SHOW: San Francisco, Cal., Dec. 25-Jan. 7.
PARISIAN WIDOWS: Minneapolis, Minn., Jan. 2-7.
REEVES, AL: Toronto, Can., Jan. 2-7, Montreal 9-14.
REILLY AND WOODS: Cincinnati, O., Jan. 2-7.
RENTZ-SANTLEY: Cleveland, O., Jan. 2-7.
RICE AND BARTON: Kansas City, Mo., Jan. 2-7.
RUNAWAYS: Washington, D. C., Jan. 2-7.
THOROUGHBREDS: New York city Jan. 2-7.
TIGER LILLIES: Indianapolis, Ind., Jan. 2-7.
TRANSATLANTICS: Albany, N. Y., Jan. 2-4, Troy 5-7.
TROCADEROS: Brooklyn, N. Y., Jan. 2-7.
UTOPIANS: Albany, N. Y., Jan. 2-4, Troy 5-7.
VANITY FAIR: St. Louis, Mo., Jan. 2-7.
WEBER AND ZIEGFELD: New York city-indefinite.
WORLD BEATERS: Pittsburgh, Pa., Jan. 2-7.

MISCELLANEOUS.

CREATORE ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): Philadelphia, Pa., Jan. 6, Bridgeport, N. J., 7, Washington, D. C., 8, Cumberland, Md., 9, Conellsville, Pa., 10, Uniontown 11, Canton, O., 12.
CRYSTALPLEX (Henry Walsh, mgr.): North Adams, Mass., Jan. 2-7, Hoosick Falls, N. Y., 9-14.
FIRST REGIMENT BAND (A. H. Merritt, mgr.): Boston, Mass.—indefinite.
FLINT, MR. AND MRS. HERBERT L. (Hypnotists; H. L. Flint, mgr.): Peoria, Ill., Jan. 2-7, Lafayette, Ind., 9-14.
KILLEN, BAND (T. P. J. Power, mgr.): Jedburg, Scotland, Jan. 3, Selkirk 4, Berwick 5.
PERKINS, ELI (Harrison Downes, mgr.): Hartford, Mich., Jan. 9, Tipton, Ind., 11, Westfield 12, Ridgway, O., 13, Selo 14.
SHEPARD'S MOVING PICTURES (Eastern; J. H. Lane, mgr.): Jacksonville, Fla., Jan. 2, 3, Tampa 4-6, Palatka 7, St. Augustine 9, 10, Waycross, Ga., 11, Valdosta 12, Macon 13, 14.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Northern; Geo. F. Hayes, mgr.): New Haven, Conn., Jan. 4, Springfield, Mass., 5, Hartford, Conn., 6, 7, Meriden 8, 9, Pittsfield, Mass., 10, Bennington, Vt., 11, Greenfield, N. Y., 12, Hoosick Falls 13, Keene, N. H., 14.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Southern; Chas. E. Poor, mgr.): Waco, Tex., Jan. 2, 3, Hillsboro 4, 5, Belton 6, Temple 7, Taylor 9, Waco 10, 11, Austin 12, 13, Brenham 14.
VERNON (Ventriloquist): New Orleans, La., Jan. 16.

LETTER LIST.

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WOMEN.

Ashland, Leona, Mabelle Adams, Pearl E. Abbott, Gertrude Anderson.
 Bryan, Blanche, Henriette Brown, Carrie Behr, Mrs. Ora Barnes, Marjory Butler, Ada Bernard, Florence Bates, Gertrude Berkeley, May Belle, Marie Buchanan, Inez Bayard, Elsie Bertram.
 Colagill, Jean, Miss M. Carrier, Mina Cleveland, Maybelle E. Courtney, Patricia Claire, Jessalyn Cardowine, Minnie W. Carroll, Marion Orr Carleton, Miss H. M. Childs, Marguerite Croese, Hilda Caroli, Gertrude Carlisle.
 Davis, Emma Marie, Leonie Darnon, Rose Dodge, Minnie Delmonte, B. Daroline Dunham, Dollie Davis, Mrs. Jas. Darragh, Bessie Dean, Dot Daly, Grace Dudley.
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TELEGRAPHIC NEWS

CHICAGO.

Immense Holiday Business—Otis Skinner's Record Receipts—The Country Girl—Notes.
(Special to The Mirror.)

CHICAGO, Dec. 31.

New Year's week bills are: Grand Opera House, Otis Skinner in The Harvester, third and closing week; Illinois, Girl from Kay's, with Sam Bernard and Hattie Williams, fourth and closing week; Garrick, Fantana, fourteenth and closing week; Powers, Cecilia Loftus in Serio-Comic Governor, second and closing week; Studebaker, The Augustin Daly Musical company in The Country Girl; McVicker's, In Old Kentucky, second and closing week; Great Northern, A Seminary Girl; Bush Temple, Hazel Kirke, People's, Arrah-na-Pogue; Columbus, Heart of Maryland; Alhambra, Only a Shop Girl; Academy, Pals, with Hal Davis, Inez Macaulay and James Corbett; Bijou, Howard Hall in A Wolf's Paradise; Marlowe, An Orphan's Prayer; Howard's, May Hosmer company stock in Homespun Hearts; Avenue, Sam Morris company stock in melodrama; Criterion, Wedded and Parted; La Salle, Musical Stock company in His Highness the Bey, fifth week.

If New Year's Day No. 2, the legal holiday, is as good for the theatre as Christmas No. 2, the legal holiday, crowded houses will start the new year happily in all parts of the city.

Manager R. S. Harmer, of the Studebaker, had a streak of generosity last week. He gave out hundreds of red reserved seat tickets for The Girl and the Bandit, all marked "A." On close examination they were found to be good for nothing but advertising purposes. It was a conspiracy hatched by Frank Perley and Harmer.

Otis Skinner's receipts Christmas (Monday) were over \$3,000 for two performances. Manager Joseph Buckley believes this is the biggest business in dollars done on that holiday in Chicago.

Cecilia Loftus has won personal praise for her struggle against adverse conditions in The Serio-Comic Governor at Powers', where her "vehicle" has failed to please. Her success has been achieved here, as elsewhere, with her imitations chiefly.

In Old Kentucky has had a fine run at McVicker's. It seems to have lost little of its drawing powers here.

The Country Girl, revived at the Studebaker by the Daly Musical company, with Mr. Eaves as manager, has met with rather unexpected favor from the press and public. With a capable cast, a bright new drop for the first act and a glittering last act, the "piece," as a certain mogul of the Theatrical Syndicate would say, goes well. It began Monday with two capacity houses and there was a good house Tuesday night, in spite of the first blizzard of the season.

William Norris got a lot of fun out of the part of Barry and made a hit in the last act in female attire. He sang "Mrs. Brown" with many a fine touch of humor and the encores came forthwith. Blanche Deyo, playing with him as Sophie, was scarcely less a favorite. This pair of tollers in the mill of humor can always find favor in Chicago. Hallen Mostyn was a very popular Rajah, as of yore, and all his songs were encored. A Frenzied Finance stanza on Mrs. Chadwick, Dowle, and Lawson, of Boston, in "The Beautiful Valley of Bhong," was particularly successful. Lansing Earle was an excellent Lord Anchester, and Melville Stuart had to repeat his solo in the last act as Challenor. Helen Marvin gave an uneven performance of Nan, and her accent seemed more Irish than Yorkshire, yet she pleased. Alice Mallin was a sweet and beautiful Marjory and her acting naturally appealing, but her voice and personality seemed hardly sufficient to carry the part over the lights. Genevieve Finlay has these two requisites, and her Princess was interesting. Harold Vigard's Sir Joseph was commendable in most respects and was an even, definite characterization.

There is a new manager at the People's. Col. Leslie Davis, formerly of A Wise Woman, has succeeded Fred Conrad. There is also a new stage director, George Berry, who relieves the leading man, Eugene Moore, of this duty. Mr. Berry is well known here, having been stage director of the New American for a long time. A member of the old People's stock, James Nelson, returns, taking the place of Loudon McCormack. Ethel Davis has been lent to Tim Murphy as his leading woman, and her place in the People's company has been taken by Coral Arlin.

Of the two "vehicles" pushed in here for the holidays, The Sambo Girl and Serio-Comic Governor, it is hard to say which is the more so-so, Little Doll Eva's or Large Doll Cecilia's.

C. Milford Griffin rejoins the Players' stock at the Bush Temple week after next.

Mary Hungerford has join the Players and will be seen as Dolly in Hazel Kirke.

The Stowaway at the People's this week has apparently satisfied the crowds it has attracted. The Monday matinee was the largest this season and the third successive matinee Tuesday was well attended. Eugene Moore was a capital Tom Ingalls and Lillian O'Neill a handsome Althea Dale and answered all its requirements cleverly. Jessie E. Pringle's Florence was so sincere, strong and natural that she was repeatedly applauded. Joseph O'Meara's Etherington was excellent and Van Murrel's Dickey Dials was a comedy hit.

The Eternal City comes to McVicker's Jan. 8 for two weeks. Girls will be Girls follows for two weeks and then Andrew Mack Feb. 5.

A Musical Splash is a better name for Eva Tanguay's vehicle than Sambo Girl. The star as an up-in-the-air girl, always trying, apparently, just to touch the high places as she dashes on and off, got a pretty good introduction here at Cleveland's, where she stayed week after week, but she came to the Great Northern as a new star and won. The Sambo Girl as a literary and musical composition will never make anybody delirious with joy. It is just about as common as the name of Smith.

It is rumored that Wagenhals and Kemper were about to change the name of The Kreutzer Sonata to A Lifelong Atoneement and Then Some Shooting Consequently. Sol Litt said: "Better cut off the Consequently, and save \$5,000 a year excess for electric signs." It was finally decided to cut the title to one word and save \$25,000. The word should be Scraps.

The New Marlowe, reopened with crowded houses Christmas, Sunday and Monday, is a handsome theatre. Its old rose and white auditorium is as cheery as any ever shown in this city. The whole house has a spick and span, first-class appearance. Manager William D. Russell smiles and says something soft and low about the duty of a theatre to look pleasing after \$38,000 has been spent on it. Under Mr. Russell's management the New Marlowe is very likely to acquire a prosperity smile that won't come off. Edward J. Welsh has been appointed treasurer.

The Village Parson, opening the Marlowe, delighted a number of big houses. The play held the interest of the crowd strongly and was handsomely staged. David V. Wall played Bud Gordon with unusual ability and Frankie Francis supplied the parson's wife with beauty.

Amber Lawford, of The American Woman company, now rehearsing at the Illinois, to open Davenport Jan. 11, gave her company half a week's pay as a special Christmas present. Nat. Roth, the manager of the company, has returned to the city.

BOSTON.

Few New Year Novelties—Henry Miller's Success—The Usurper Pleases—Notes.
(Special to The Mirror.)

BOSTON, Dec. 31.

So far as Boston is concerned the new year of 1905 will open in the most inauspicious fashion, so far as novelties are concerned. Hardly a

house will make a change of bill, but it is pleasant to note that good business prevailed at the conclusion of the old year, so that the outlook is bright for the near future.

The County Chairman, with Maclyn Arbuckle and all the other favorites in the cast, continues to good houses at the Tremont, and the engagement has some time more to run, with good prospects. It is one of the best studies of American country life seen in Boston for a long time.

Nat C. Goodwin has found Bostonians much reader to enjoy The Usurper than New Yorkers were, and business at the Colonial is just as big as it used to be at the Hollis, when he came there for his annual engagements with Maxine Elliott.

Henry Miller and Joseph Entangled have been given the largest audiences at the Park that the house has known since the days of May Irwin. Mr. Miller as a comedian was a revelation, and Hilda Spong proved an excellent associate as leading lady. The entire cast is strong.

Another Henry Arthur Jones play will be added to the list next week, probably on account of the success of Joseph's tangles. This will be at the Castle Square, where the stock company will give Saints and Sinners, which has not been seen here since the days of Palmer's stock company.

At the other house devoted to performances by a stock company, the Bowdoin Square, the attraction will be Blue Jeans, which has already been seen at this house, and has always proved one of the most popular in the list of melodramas given at this house.

The Rogers Brothers in Paris continues to test the capacity of the Hollis.

Way Down East has had three big weeks at the Boston, and business has proved just as big as it was when this heart tragedy of rural simplicity was first new here. Next week will be positively the last of the engagement.

Richard Carle and The Tenderfoot will have only the coming week left of the engagement at the Majestic. Business has been uniformly excellent, and the production will still compare with the original one, seen here a year ago.

Superba, with everything new but the start and finish, is as dazzling and amusing a show as any one could wish to see at the holiday season. The Hanlons are as clever as ever, and they have many strong specialty acts in their pantomime at the Globe.

A Race for Life will be the melodrama at the Grand Opera House next week, succeeding Tracked Around the World, which certainly takes the cake so far as the combination of thrilling episodes is concerned. It has had a big week.

It has been decided to open the next season at the Park with the new comedy of American country life which George Ade has contracted to write for Charles Frohman. Rumor has it that this is the piece in which Joseph Wheelock, Jr., will be featured in the leading role.

There will be a lively finish to the popularity contest which is being run by the Boston Globe. Peter S. McNally, press agent, is one of the high men in the voting list, and his friends are saving many ballots for him.

Nat C. Goodwin has consented to give a professional matinee of The Usurper, 6, and all the leading players in town will be given boxes on that occasion.

Richard Carle failed to reach town with The Tenderfoot company, and as a result the opening performance was given without him. He was caught between here and the West in a train accident and did not strike Boston until the middle of the evening, when he relieved William Rock, his understudy, who had done so well at the matinee and during the first act that the absence was not appreciated.

A. Toxen Worm, the tireless worker, has already reached Boston in the interests of Madame Réjane. He has acquired a French accent since he was heavy with Fat Templeton.

Edna Farron came to Boston at the shortest notice and replaced Ethel Beals in The Usurper without having even had a rehearsal. Miss Beals was so ill as the result of an unpleasant experience with Western dentistry that she could not play, and it may be some time before she can rejoin the cast.

Margaret Wycherly starts on a short New England tour with her modern Irish dramas.

It seems that the Cadets will depend for their play in their coming theatricals upon Boodle and Company, which was the Hasty Pudding extravaganza at Harvard this Spring. This is the first time on record that the Cadets have ever given a second-hand show. There is keen rivalry with the Bank officers, who come in earlier by a month with The Filibuster, which George A. Kingsbury and Samuel E. Rork are going to produce professionally immediately afterward. The financiers have secured James Francis, formerly at Drury Lane as coach. They had a smoker this week in the interests of their theatricals.

I was greatly delighted to receive a programme from a wild Western city bearing the name of "J. J. Brady, electrician." I wondered what became of the murderer of words and ideas when the elephant and the skidgious hibernated. George W. Makee, of the Grand Opera House, has been personally responsible for the agitation which has brought about the improvements in the elevated platforms at Dover Street, where most of the patrons of his playhouse take the train.

Emil Ankermiller goes on to New York tonight to see George J. Appleton, who has not sufficiently recovered from the effects of his recent railroad accident to enable him to rejoin Nat C. Goodwin in this city.

Charles F. Tingay called on Boston friends last week as he passed through the city on his tour of the New England circuit in East Lynne.

On account of the change in plans at the Columbia and the transformation of the house into one to be devoted to traveling burlesques produced. That is the second piece by local authors which was announced and then failed to see the light. A piece by Hugh P. McNally, dramatic editor of the Herald, was accepted to open the house and then they changed policy so as to give only the Weber & Fields shows.

I hear rumors to the effect that a mortgage for \$100,000 has been carried through and placed by one of the local theatrical managers the present week.

May Sargent has retired from the company supporting Nat C. Goodwin and will become the bride of I. N. Morris, the author of The Usurper, probably next week. The vacancy in the cast has been filled by Flora Parker.

Theatres of Boston will appreciate directly the opening of the East Boston tunnel, as it will place a large section of amusement seekers half an hour nearer the playhouses by means of the long tube under the harbor. The effect has been appreciable even in the two days that the tunnel has been thrown open to the public.

JAY BENTON.

PHILADELPHIA.

Many Holiday Attractions—The Lady Shore—Parsifal in English a Success—Notes.
(Special to The Mirror.)

PHILADELPHIA, Dec. 31.

Christmas week has proved a big bonanza to our theatrical managers, with a number of novelties that have attracted unusual attention.

The Lady Shore, a romantic drama in five acts, by Mrs. Vance Thompson and Lena R. Smith, received its first production on any stage at the Garrick Theatre Dec. 26, with Virginia Harned as Jane Shore. The cast was as follows:

Edward IV	Robert Lorraine
Richard, Duke of Gloucester	John Blair
Edward, Prince of Wales	Ory Dimond
Richard, Duke of York	Suzette Corrigan
Sir Marmaduke Neville	Fred Eric
Shoe Seller	Winona Dennison
Second Court Lady	Miss Anstruther
Jane Shore	Virginia Harned

This is the story of the play: Jane Shore, the uncrowned mistress of Edward IV, early centers upon herself the interest of the play. In the first act she is alienated from her husband by his brutality, and the wooing King finds a willing victim. He carries her away to his court, where, her real position being left somewhat ambiguous, she enacts the part of a

Lady Bountiful. The villain of the play, the murderous Richard III, entices Mistress Shore to the Tower, where he reveals to her his ambitious schemes, and declares his love. In a spirited scene, she repulses him and wins her freedom by killing one of her jailers. In the last act the King, having been unfaithful, abandons her to a pathetic fate, and her death makes a thoroughly tragic appeal.

Virginia Harned made a fair success in an arduous role, and shared the honors with Robert Lorraine. The play is elaborately mounted, particularly the historical pageant. It may serve Virginia Harned for a season, but the verdict of both public and press thus far regarding the fate of The Lady Shore is somewhat uncertain.

Parsifal, in English, as produced by Henry W. Savage, received its first local representation at the Chestnut Street Opera House Dec. 26, and scored a genuine success. The verdict is unanimous that the Savage production is wonderful, and a monument to the enterprising management, comparing favorably with the Metropolitan Opera presentation. The engagement is for two weeks. N. C. Goodwin, in The Usurper, follows, Jan. 9, for two weeks.

Mrs. Patrick Campbell opened at the Broad Street Theatre Dec. 26, for a two weeks' term in The Sorceress, and is attracting large patronage. The play is interesting and well acted. Julia Marlowe and E. H. Sothern follow, Jan. 9.

De Wolf Hopper in Wang received a rousing welcome on Dec. 26, appearing with a new company, prominent among them being Marguerite Clark, Frank Belcher, Ada Deaves, Francis Carlier, Sabry d'Orsel, Herbert Young, and Frank Casey. It is nicely mounted and altogether up to date. George H. Cohan in Little Johnny Jones follows, Jan. 2. Frank Daniels in The Office Boy 9. May Irwin in Mrs. Black Is Back 16, for two weeks' stay.

Chauncey Olcott opened a two weeks' engagement at the Walnut Street Theatre on Dec. 26, appearing in A Romance of Athlone, with a change to Terrance in his closing week. He has a fair supporting company, pretty scenery and good songs. Wilton Lackaye in The Pit Jan. 9. Andrew Mack 23. Each for two weeks.

His Last Dollar, a new racing play, with David Higgins and Eleanor Mantell in the star roles, was a big card this week at the Grand Opera House. The scene showing Sheephead Bay race course and actual running of the horses was particularly sensational. Buster Brown Jan. 2. Ward and Vokes 9. Superba 16. Twirly Whirly 23.

Denman Thompson and The Old Homestead, for the first time in the Quaker City at popular prices, opened at the Park Theatre Dec. 26, for a four-weeks' stay, and to judge from the opening week, he will play to immense business. Walter Gale, Gus Kammerlee, and Louise Morse are his principal supporters. James M. Brophy in his new play, Shadows on the Hearth, Jan. 23.

Smiling Island is now an established fixture at the Casino, with Geo. W. Lederer's musical stock company. The play has now assumed final form with bright dialogue, sparkling music and particularly pretty choruses. Edna Aug. George Richards, Frances Gibson, Will M. Armstrong, and Catherine Hayes have all made hits.

The Grand Avenue Theatre had a big week with The Ninety and Nine, Ramsey Morris' impressive melodrama, with Kate Fletcher, O. I. Ashman, and Viola Wilson in the principal parts. It is a good show throughout. Stella Mayhew in The Show Girl Jan. 2. Tilly Olson, with Gertrude Swigert, 9. The Sign of the Four 16. Joe Welch in Cohen's Luck 23.

A Desperate Chance, Theodore Kremer's strong melodrama, repeated this week its success of last season. A Vacant Chair Jan. 2.

Escaped from Sing Sing, with Edwin S. Phillips and Anne Singleton heading a capable cast, attracted large patronage for the week at Hart's Kensington Theatre, at Cripple Creek Jan. 2.

Blaney's Arch Street Theatre is having a great week with On the Bridge at Midnight, with daily matinees, playing to capacity. It is a genuine thriller, aided by a good cast, with George Kilnt and Alma Hearn as the stellar figures. For New Year's week, Chas. E. Blaney's new melodrama For His Brother's Crime, with the modern Hercules, Irving Montgomery, in the title role.

Thos. E. Shea, for his closing week at the People's Theatre, appeared in repertoire to a splendid patronage. He is now preparing his new production, The Great Adventurer, which Nixon and Zimmerman will put on the road. Queen of the White Slaves Jan. 2.

Forepaugh's Theatre Stock company had a splendid week with The Christian, delighting crowded houses. The scenic effects deserve special notice, as do also the capable acting of Geo. W. Barbler, Caroline Franklin, Arthur Maitland, Florine Arnold, Eleanor Jennings, Edmund Elton, Edwin Middleton, and Will Louis. Two Little Vagrants Jan. 2. Florence Roberts, the popular leading lady who retired to private life, has been engaged to shortly appear with the Forepaugh organization.

Darcy and Speck's Stock company, at the Standard Theatre, made a big hit with Hal Reed's thrilling play of domestic life, The Night Before Christmas. George Arvine, Mattie Hoate, Gertrude Dion Magill, Arre F. Hill, and Joseph Cleworth played the important roles. A Spy of Port Arthur Jan. 2.

At the Bijou Theatre, Saake's German players fully deserved the large patronage and complimentary notices which they received. The Barbarian and The Blessed Towpinal made up the clever programme.

Dumont's Minstrels, at the Eleventh Street Opera House, attract their usual good holiday patronage. The Christmas tree, laden with gifts for the children, is an annual feast highly appreciated. Burlesque on The Simple Life, a skit on Mrs. Chadwick, Charles Haywood, the acts of Napp, Nipp and Napp, Joseph Hortiz, Richards, Turner and Murphy complete a long array of amusing features.

Michael M. Ritter, principal owner of the Arch Street Theatre, and for the past fifty years interested in theatricals and well known in the profession, died at his home in this city after a lingering illness Dec. 23, aged eighty-two years.

"Theatrical Advance Agents' and Business Managers' Guide" is the title of a clever booklet issued by Mark W. Wilson and S. H. Macfarlane, attaches of the Chestnut Street Opera House.

Madame Melba's illness changed the programme of the Metropolitan Opera Company at the Academy of Music on Dec. 27, from La Boheme to Pagliacci and avalliera Rusticana. Josef Hoffman, the pianist, will be the soloist of the Philadelphia Orchestra Concerts Dec. 30, and matinee 31, at the Academy of Music.

Work on the new Elks' Home at the southeast corner of Juniper and Arch streets was begun Dec. 27, and when completed the building will be an ornament to the Quaker City.

S. FERNBERGER.

ST. LOUIS.

Rehan Opens a New Theatre—Eleanor Robson—Other Notes.
(Special to The Mirror.)

ST. LOUIS, Dec. 31.

On the last day of the year there is much satisfaction in reporting that the last week of the year has brought St. Louis a new and strictly modern playhouse and that the newcomer has received a hearty welcome. At the Garrick, the Shuberts' exclusively built downtown theatre, there was an initial audience last Monday night that, but for the fact that all the houses were filled to overflowing, might well have moved rival managers to envy. At that, the Garrick held the *crème* of St. Louis society, including the city's leading officials, the World's Fair President, representatives of many of the biggest firms and financial institutions, and hundreds of others who made up a "carriage and auto attendance" the like of which has never before been seen in or in front of a theatre. After the play Chestnut Street, the only east and west thoroughfare

with car tracks, was packed with vehicles extending in quadruple line from Broadway to Seventh, and when the audience existing from the other houses commingled with the Garrick's, all experts in such matters freely admitted that the old town had at last succeeded in making a fine metropolitan midnight picture. The interior arrangements of the house, the decorative scheme, the seats, the boxes, balcony and gallery, all were proved to be complete in their appointments; the audience early assumed a comfortable and pleased attitude, and when, without any salutatory rhetoric, the new curtain was permitted to rise on The Taming of the Shrew, revealing Ada Rehan, we heard that sort of a ripple and then thunder of applause that no clique can manufacture but which proceeds from an audience when all its members spontaneously welcome an honored member of the theatrical guild. The comedy moved across the new boards as though they had been seasoned in the use of many years. No curtain caught, no "stick" hitched, no light failed. Though the stage was new to the crew, they set it like veterans moving to victory on a familiar field. If the audience assembled in the spirit of willingness to make allowances, it soon developed that no such indulgence was called for. The manner of the presentation of the new house to that kind of patronage on which it must in future rely was excellent throughout, and the fact that Ada Rehan quickly won the good graces of all gave the new house a send-off such as no other audience heretofore gathered in this city has participated in. Working every minute of the time until the rise of the curtain in preparing their house for use, the owners, managers and attachés, busy attending to the thousand final details, yet found time to take care of their special friends. Among those so employed were the Messrs. Sam S. and J. J. Shubert, Charles A. Bird, Charles P. Salisbury, J. W. Jacobs, of the New York office, and William Klein, of the New York legal department; Herman Frank, of Chicago, and S. H. Kahl, treasurer, of Syracuse, N. Y. William Redmund is stage director, Charles Posty musical director, Walter Howard assistant stage-manager, Harry McDargh stage carpenter, and Thomas Rough property master. He was shy a few props at the start, but the boys from all the other nearby houses helped him out and put him under lasting obligations after the opening.

Miss Rehan put on The School for Scandal on Wednesday night, and with it and her opening bill finished the first week of a very successful and otherwise noteworthy engagement. Charles Richman proved himself again to be a versatile actor. In the Garrick St. Louis believes it has a theatre of which it may justly be proud, and W. Albert Swasey, the architect, can point to it with the same certainty of indorsement as he does to the Odeon, the Missouri Pacific building and other structures which his ability has added to the architectural attractions of the town. Mr. Swasey announces that he is going to New York to take up his permanent abode.

Eleanor Robson, supported by Frank Mills and an exceptional company, played to Olympic capacity all week. Israel Zangwill's comedy pleases. It is so different from what might be expected of Israel. Violet Houk, a young actress of promise, who plays Polly Trippet, is being made much of by the local press. Miss Robson has a large vogue here. Habitual theatregoers remember her rise in the old days of the Columbia stock.

Richard Mansfield begins his annual engagement at Pat Short's Broadway house on the day after New Year's. Thus the first day of the year also ushers in the first of actors. It's going to be Beau Brummel, Ivan the Terrible, Parisian Romance, Richard III, Merchant of Venice, and although interdicted in last year's announcements, Jekyll and Hyde for the Saturday farwell.

Dustin Farnum has done well all week in The Virginian at the Century. Gracia Quive Van Studdiford comes to-morrow for one week in the Klein-Cook-De Koven Red Feather.

Melba comes to the Odeon Monday night.

All week the Odeon stock company has been struggling with the horses employed in The Suburban, and when not thus engaged, has watched the straw vote taken by the audience by which next week's choice of play was to be determined. The president early in the new Odeon game said that only new plays were to be played by his players. He does not follow Hamlet's advice to Polonius to use the players well, for his seem to be even less than the abstract and brief chronicle of the time; they all are tired of the desperate work of playing one place and at the same time studying another. President Crawford's plebiscite resulted in Camille, which Dumas' *his* creation is soon to follow.

The German Muse employs itself Sunday with Der Rattenfänger von Hameln, being both The Ratcatcher and the Pied Piper of Hameln according to the translated version. This is the offering at the matinee for the little ones. In the evening a big German double bill, Neujahr-nacht (New Year's Eve) and Der Ehemann auf dem Lande (The Husband in the Country).

Eva Tanguay comes to the Grand Sunday afternoon, where Keilar holds forth for the last time this evening. The Sambo Girl is the Tanguay offering.

The Lighthouse by the Sea comes to Havlin's to-morrow afternoon.

Billy S. Clifford's How He Won Her, a dramatized Mrs. E. D. N. Southworth title, is the current attraction at Havlin's. It is a musical comedy, and Clifford himself plays the chief role. After Shadows of a Great City it is entirely in order that No Wedding Bells for Her should put in appearance at the Imperial. Shadows made a new hit this week when J. A. Jarrett, the leading man, fell into the tank of 40,000 stage gallons of water for keeps and had to be really and truly rescued by the stage carpenter.

Somewhat after the following of the preceding we have The Village Parson after The Charity Nurse at the Crawford. Love, pathos and humor are combined, says Head, in The Village Parson. The piece is not new, he says, but never fails to please at this playhouse.

In Madame Melba's entourage at the Odeon Monday night are M. Gilbert, basso; Mr. Van Hoose, tenor; Mr. North, flutist, and Signora Sassoli, harpist.

Hagenbeck's menagerie and trained animal circus is doing well at Leonard and Olive streets.

The Morning Choral Club, whose membership is composed of the best votaries of music in St. Louis, announces its concerts to take place this year at Hennemann's Hall. This is a bijou affair built by Alexandre de Hennemann at 3713 Olive-street and seats about 400 persons. On Feb. 13 the club is to sing "The Song of the Virgins."

J. A. NORTON.

WASHINGTON.

Belasco's Adrea Successfully Produced—Other Events.
(Special to The Mirror.)

WASHINGTON, Dec. 31.

The new play, Adrea, by Mr. Belasco and John Luther Long for Mrs. Leslie Carter had its first production at Convention Hall Christmas night. It instantaneously scored a distinct and notable success. The changing of this big convention place to meet the requirements of the occasion has been the dramatic sensation of the week. The spirit and energy shown by Mr. Belasco were substantially recognized and praised by the best of the Washington theatregoing public. On

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

the opening night, and in a drenching rain, the seating capacity of upward of 1,400 was occupied by the cream of official, diplomatic and social life. There was a continuation of crowded attendance during the engagement. The transformation of this big, roomy structure, which ordinarily seats 5,000, into a practical theatre was an enormous task, but it was successfully accomplished. The production is a massive stage presentation, gorgeously mounted, and equals anything previously done by Mr. Belasco. The several acts combined a succession of strikingly effective and picturesque settings. The presenting company of principals is artistically strong and capable, and the various groupings and marches enlist the services of upward of two score of others. Mrs. Leslie Carter scored a strong personal triumph in a part varied in its sentimental and tragic moods. She was repeatedly called at the end of every act. It was a performance that will stand as a companion picture to others of her strong characterizations. The cast:

Kaeso of Noricum Charles A. Stevenson
Arkisus of Frisia Tyrone Power
Marcus Lecca R. D. McLean
Holy Nagar H. A. Roberts
Mimus the Echo J. Harry Benrimo
Bevilacqua Claude Gillingwater
Calus Valgus Marshall Welch
Sylvester Gilmore Scott
Dyalax Louis Keller
Bram-Bora Edward Bringham
Maslak H. B. Pomeroy
Master of the Tower H. G. Carlton
Servant of the Tower Gerald Kelly
The Shade of Menethus Charles Hunford
Thrysson Francis Powers
Idmonius Gordon West
A Mock Herald Arthur Marryatt
Crassus Edwin Hardin
Herald of the Senate Franklin Mills
Page of the Senate Harold Guernsey
A Bargeman Luther Barry
Zastus Jeff Johnson
Galba Harry Sheldon
Skrad Charles Wright
Var-ion F. L. Evans
Slave of the Whips James H. George
Slave of the Queen's Door Joseph Moxley
The Child Vasha Loris Grimm
Iulia Doma Edith Crane
Garda Maria Davis
Myria Corah Adams-Myll
Lefta Lura Osborn
Lelit Grace Noble
A Singing Girl Madeleine Livingston
Adrea Mrs. Leslie Carter

The play is in four acts and deals with a court intrigue on the island of Adrea, in the Adriatic Sea, in the sixth century, at a time when strife between the Roman Empire and the Church raged furiously. Adrea is the blind daughter of the dead King Menethus, after which country she has been named. She is in love with Kaeso, whom she meets at court during the festivities attending the crowning of her sister, Iulia. She herself, the legitimate heir, but for her affliction in being blind, for the first law her dead father ordained was that no sovereign should succeed to his throne that was not both sound in mind and body. Kaeso, a barbarian at birth, but later a pretorian tribune, having come to Adrea with his barbarian hordes to usurp the dead Menethus' throne, whose mercenary he had been, sees a more agreeable method of conquest in the marriage of the soon-to-be Queen, Iulia, who is an imperial wanton and who has already made him her favorite. Marriage is to take place after the crowning. Iulia becomes jealous of her blind sister and determines to marry her to the fool of her court, Mimus the Echo, which she accomplishes by making her believe the bridegroom is Kaeso. But Adrea's instinct tells her she has been duped and she prays for one moment of sight. A bolt of lightning restores her vision. Although she might now be Queen, she goes to the ancient Isean Tower of Forgetfulness, but from there she sees Iulia and Kaeso returning from their marriage and determines to seize the throne and punish them. This she does, afterward slaying the tribune with her own hand. Fourteen years she reigns, at war constantly with Iulia and the latter's young son, Vasha. At last Iulia is killed and the young pretender is captured and brought before his aunt for sentence of death. In him she again sees Kaeso, whom she has never ceased to love, and instead of ordering his execution, she makes him a member of her household and they play a game at being King. She clothes him in royal raiment and sets him on a throne, obeying all his childish wishes, as a loyal subject should. Presently he commands her to open the casement. This, to her, is the ultimate fate, for with the opening of that casement she must lose her sight, as she dare not look upon the naked sun. But she obeys, and then, quite blind, she staggers to the foot of the throne and hails him King indeed. Charles A. Stevenson, Tyrone Power, R. D. McLean, H. A. Roberts, J. Harry Benrimo, Claude Gillingwater, Edith Crane and Loris Grimm, have the principal roles, scoring strong individual successes. William Furst's incidental music was a feature. Next Monday night at Convention Hall David Belasco and Maurice Campbell will present as a New Year's offering Henrietta Crosman in Sweet Kitty Belairs.

William H. Crane at the New National Theatre in Business is Business will be followed at a New Year's matinee by Madame Schumann-Heink in Love's Lottery, and she in turn will be succeeded by John Drew.

Piff, Paff, Pouf will be at the Columbia Theatre. This week's business with Buster Brown with the young comedian Gabriel has been so large at the Lafayette Square that extra matinees had to be given. The Burgomaster next week, with Oscar L. Pigman as Peter Stuyvesant. At the Academy of Music next week's announcement is On the Swannee River. Last week The Way of the Transgressor filed a successful week with a good company. W. T. Stephens' trained dogs proved quite a feature. JOHN T. WARDE.

BALTIMORE.

Mrs. Carter Coming—Shepherd King Great Success.

(Special to The Mirror.)

BALTIMORE, Dec. 31.

Mrs. Leslie Carter will be seen at the Lyric next week in the new play, Adrea, by David Belasco and John Luther Long. Wright Lorimer will begin a return engagement at the Academy of Music next Monday, appearing in The Shepherd King. When seen here a few weeks ago Mr. Lorimer played to crowded houses.

Lionel Barrymore will appear at Ford's in Augustus Thomas' The Other Girl. Are You a Mason is announced as the attraction at Chase's, to be presented by the De Witt Stock company.

The new musical comedy, Me, Him and I, will be given at the Auditorium. A Desperate Chance will be the attraction at the Holiday Street Theatre. Fast Life in New York will be given at Blaney's.

The Henry W. Savage English Grand Opera company has had a very successful week. HAROLD RUTLEDGE.

PITTSBURGH.

Holiday Business Heavy—Richard Mansfield—Amelia Bingham in Stock—Notes.

(Special to The Mirror.)

PITTSBURGH, Dec. 31.

Business during the week has been large. The Bijou broke all previous records on Monday by doing the largest day's business in its history. Around the World in Eighty Days at the Alvin excels all of the former holiday attractions which Manager Harry Davis has offered. Besides the members of the stock company several other players, a large number of supernumeraries and a herd of trained elephants are utilized. The stage settings are elaborate and attractive. It will continue another week. Ward and Vokes in A Pair of Pinks have done

a splendid business. The Strollers for the coming week, followed by Miss Bob White.

Other attractions for next week are: Gayety, David Harum, followed by Under Southern Skies; Bijou, The Great Automobile Mystery, with Thomas E. Shea in repertoire to follow; Empire, Why He Divorced Her, with My Wife's Family underlined; Nixon, William Gillette in The Admirable Crichton, to be succeeded by The Wizard of Oz.

Richard Mansfield drew full houses at the Nixon this week. A charge of "fortune telling" was brought against Anna Eva Fay on last Tuesday by the city officials, which resulted in her closing on that day. The Avenue was dark during the rest of the week and will remain so indefinitely.

Resident Manager James E. Orr, of the Gayety, was bereaved by the loss of his wife this week, her death being due to a stroke of paralysis. Several children survive her.

Amelia Bingham has signed a contract with Harry Davis for a four weeks' engagement, which may be extended, as stock star at the Alvin, to take effect the middle of the coming month. Several of her well-known plays will probably be produced during her connection with the company. ALBERT S. L. HEWES.

CINCINNATI.

Rejane Pleases—Wizard of Oz Coming—Other News.

(Special to The Mirror.)

CINCINNATI, Dec. 31.

The Wizard of Oz is to be the New Year's attraction at the Grand, with Montgomery and Stone, Anna Laughlin, Lotta Faust, Allene Crater, Ella Gilroy, Arthur Hill and Joseph Shroede in the important roles.

Rejane delighted her auditors at the Grand last week, but the audiences were distinctly larger in size when Sapho and Zaza were given than when the more unfamiliar pieces were on view.

King Dodo closes his season at the Walnut to-night after a big week's business, and gives way to the Ellmore Sisters, who will appear there to-morrow, for the first time in this city, in Mrs. Delaney of Newport.

Rachel Goldstein, in which Louise Beaton made a distinctive hit last year at Robinson's, returns, this time to the Lyceum, where it opens a week's engagement to-morrow afternoon.

Renaissance, one of the most successful plays in the repertoire of the German Theatre stock company, will be revived by them for New Year's, with Elsa Coby in the leading role.

The Forepaugh company at Robinson's will present to-morrow a revival of Toss of the D'Urbervilles, which will be seen then for the first time here in stock.

E. L. Snader is to appear at Heuck's to-morrow in a play that is new to the patrons of that house, Hearts Adrift, and much is promised in the way of a production, as well as the play itself.

Plans for a mammoth hotel on the site of the old Pike are now nearing completion and, though several former plans have miscarried, it is thought that the present movement will be successful. In any event there seems to be no prospect that any part of the building will be used as a theatre, although the location is probably the best that could be secured for such a purpose in the city. H. A. SUTTON.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The National Council will hold open house on New Year's Day, Monday, Jan. 2, at the headquarters, from 10 A. M. There will be music and refreshments, and a special committee consisting of Mrs. Bessie Taylor Bennington, Mrs. Jennie Kendrick Seeley, Almee Abbott, Bertha Livingston, Edith Totten, Mrs. Maggie Breyer, Margaret Lawrence, Rosa Rand, Mrs. B. S. Spooner, Mrs. J. Alexander Brown, Madame Von Klenner, Eliza B. Harris, M. Louise Ewen, and Harriett A. Wherry will welcome the guests. All members of the profession, irrespective of membership in the Alliance, are cordially invited to attend.

The musical tea given by the Syracuse Chapter in honor of Mrs. Patrick Campbell was a great success socially and otherwise. Clara Kingsley Lyman was the hostess and twelve new members were added to the Chapter.

The Rev. Frederick J. Edwards, chaplain at Malden, Mass., has been called to Milwaukee, Wis., where it is hoped he will revive the Milwaukee Chapter, which has been dormant since its last President, Rev. Edwin G. Richardson, left the city.

The annual meeting of the Cleveland Chapter will be held on Tuesday, Jan. 10, and all Alliance members and their friends are cordially invited.

The Theatre Magazine for January contains an article entitled "The Actors' Church Alliance, its Why and Whereby" by the National Secretary and Organizer, Rev. Walter E. Bentley. The article is illustrated. Mr. Bentley has received a letter from the first worker in the cause of church and stage, Rev. Stewart I. Headlam, of London, Eng., who twenty-five years ago originated the Church and Stage Guild and through it accomplished so much for various members of the profession. In it he says: "I do not pretend that it was not a difficult and costly work; though in a few years' time it will be almost impossible to get people to believe that it cost me my recognized position ecclesiastically; but that difficulty is a measure of the change which we have made, or at any rate which we have helped to make. Canon Liddon's celebrated letter, which Ella Dietz answered so well and which is published in his Life as a kind of high water mark of the best kind of clerical opposition—there is certainly now no priest of repute who would indorse it. But though the victory is won I am glad that a man in your position recognizes what the fight cost me. I hope your Alliance will flourish. I am not surprised that it is stronger on your side of the water than over here, as our parochial system, if properly worked, ought to make it unnecessary."

The Board of Directors of the New York Chapter will hold its regular meeting on Wednesday at the headquarters at 4 P. M., and the National Council will meet on Friday at the same time and place.

Millie Thorne was the hostess at last Thursday's tea at the headquarters, and among those present were the Rev. Canon McLarney and wife, of Clonfort Cathedral, Ireland; Louise Wilkins, Secretary of the Syracuse Chapter; Adelaide Cherle, Percy Plunkett, Marguerite St. John, Mrs. J. Alexander Brown, Florence B. Varian, Bertha Livingston, Florence Quinn, "Aunt Louisa" and others. Tea will be served next Thursday as usual.

THEATRES BURNED.

The Crouch End Opera House, a handsome suburban theatre, of London, was totally destroyed by fire Dec. 24. The fire started after the final rehearsal of the pantomime, Sinbad the Sailor, which was to have been produced on the following Monday.

The New Majestic Theatre at Fort Wayne, Ind., owned by M. E. Rice and Orin Stair, was destroyed by fire Tuesday morning, Dec. 27, at 5 A. M. Loss, mostly covered by insurance, estimated at \$35,000. Insurance, \$30,000. The Majestic was considered the finest theatre in the northern part of the State, and only opened about two months ago. It will be rebuilt as soon as the weather permits. Louisiana was to have opened for three nights on Dec. 27. Manager Stouder, of the Temple Theatre, has consented to play the attraction at his house.

ON THE CHRISTMAS TREES.

A Christmas tree was unveiled at the annual celebration at the Weber Music Hall, where it has been a feature for eight years. As soon as the audience was out of the house Johnny Miller and Tommy Sedgewick carried the great evergreen to the centre of the stage. It was loaded with gifts, one for each member of the company. Florence Ziegfeld, Jr., had chosen the presents, and his partner, Joe Weber, made up as Santa Claus, distributed them. The twelve principals and the members of the chorus took hands, forming a ring about the tree, which was draped with a huge winding sheet, and danced for a moment, while Mr. Weber was fastening on his white whiskers. Some of the gifts were: Mr. Weber, a pair of stills; Mr. Ziegfeld, a bottle of "antifrat"; Manager McBride, a lightning calculator's guide; Bob Stone, a chest protector; Miss Held, a chamolab bag as big as she is to carry her diamonds in; Marie Dressler, a punching bag; Charles A. Bigelow, a brush and comb; Aubrey Boucicault, a nose guard; Bonnie Maginn, a Whiteley exerciser; Edna Chase, a bottle of hair dye. The members of the company and the employees of the house were entertained by the proprietors at Christmas dinner in the cafe at the close of the night's performance.

Edna May was presented with a silver loving cup by the members of The School Girl company at the conclusion of the performance at the Herald Square Theatre Christmas eve. George Grossmith made the presentation speech. Miss May could only stammer how much she thought of every one in her company.

The Reid Sisters entertained the members of the Queen of the White Slaves company (Eastern) with an enjoyable Christmas tree celebration in the Clarendon Hotel, Grand Rapids, Mich., on Christmas eve. Their rooms were tastefully decorated with holly, smilax and evergreens. The Christmas tree was loaded with presents for every member of the company. Among those present were Mr. and Mrs. Fred Harvey, Alexander G. Carleton, Thomas Creamer, Oliver Cash, John Bean, John Cantor, Irene Daniels, Neta Reid, Celia Reid, and J. K. Beymer.

Mrs. William Astor Chanler, Dec. 23, distributed among poor children of Great Neck, Long Island, a sleighful of all the kinds of things Saint Nicholas is fond of bestowing.

The Misses Richie and Sanderson entertained the Fantana company in Chicago with an impromptu reception, and each male member received a big package properly addressed, with plenty of stamps or all the necessary tags and labels of express companies to make it appear as if they had come some distance, though all were done up in the hotel. There were surprises and laughter when Charles Clarke received a jumping jack, Harry Smith a toy bank, Frank Holmes a yellow kid and cart, Charles Halloran a tin whistle, James Rohman a black poodle, Harry Kelly a Noah's ark, George Wilson a toy croquet set, and Edward Lawrence a toy washboard. These wonderful things were presented by B. Tleman as a joke, but when he arrived in the room he was presented with a fine pipe and case with the above names engraved as donors.

The Human Hearts company (Western) assembled at Waukegan, Ill., Dec. 24, when Tot Young, the stage-manager, and Mr. Wortham, carpenter, arranged to greet the members with a Christmas tree and spread the night before the opening of the Coast tour.

The members of the Prince of Pilsen company made merry in New Orleans. The entire company gathered at a well-known French restaurant, where the presents were very happily distributed by James Francis Sullivan, who acted as Santa Claus, and had a funny speech to go with every gift. The expenses incidental to the celebration were nicely arranged for by the sale of chances on several handsome burnt-wood articles designed by Arthur Donaldson, who was the prime mover in the celebration, and had the assistance of Kenneth De Lacy and the "shrimps," as the smaller girls of the company are called. Charles A. Shaw, the manager, received so many presents that he had to call for assistance in removing them to his hotel, and "Jess" Dandy gave and received a number of valuable souvenirs. The company passed a resolution of thanks at the end of a bountiful repast, indorsing the splendid work of Charles Ellison, who had much to do with the success of the affair.

While playing the Columbia Theatre, St. Louis, the performers on the bill were tendered a Christmas dinner in the theatre by J. Royer West and Ida Van Sicien. Every one enjoyed themselves thoroughly, as the affair was a complete surprise. Mr. West conceived the idea when his father, who is in the confectionery business, sent him an abundant supply of nuts, cakes, candies, etc. He immediately sent out, and celery, lobsters, oysters and other good things were brought in. The property man placed three tables together and the players ate with relish. Among the invited guests were Henry Lee and wife, Jack Markey, Frankie St. John, Johnnie LeFevre, Knight Brothers, and Miss Sawtelle, Simon and Paris, Frank Bell, Lewis McCord and company, Newsboys' Quartette, Mrs. Quinn and her three children, Mr. and Mrs. Meitt, Campbell, Dillon and Campbell, and others. "Auld Lang Syne" was sung several times, and toasts were drunk to the health of the host and hostess.

The annual Christmas celebration took place at the Weber Music Hall after the performance on Christmas night, when Weber and Ziegfeld gathered their entire force of over seventy-five people in the cafe and served them a bountiful banquet, with all the delicacies of the season provided in abundance. Robert W. MacBride was toastmaster, and happy speeches were made by Anna Held, Marie Dressler, Charles A. Bigelow, Frank Mayne, Aubrey Boucicault, Joseph Weber and F. Ziegfeld, Jr.

Sullivan, Harris and Woods, through their manager, Ed H. Lester, of the Fatal Wedding company No. 1, gave a very delightful Christmas dinner to the company at the Boeckel House, Dayton, Ohio. The table was laid for twenty-five, presents were exchanged and toasts were drunk. Among those present were E. H. Lester, Burton Churchill (toastmaster), Gertrude Haynes, Julia Ralph, Vessie Farrell, Neston Lennon, Frank Montgomery, Mary Thurston, Richard Quilter, Mrs. A. D. Klefe, Robert Cusick, Charles Reagan, Albert Rosenthal, Michael Connors, and James Byrnes. The invited guests included Mrs. Diaz, Mrs. Turberville, Gill Burrows, manager of the National Theatre, and Mr. Shaffer. They all voted that they had a merry Christmas and gave three cheers to the success of the firm.

J. A. Bliss has added to his long list of stout characters the role of Santa Claus for one consecutive performance at the Christmas tree attended by the Belasco Theatre Stock company at the Oberle Homestead in Los Angeles. Mr. Bliss is one of the few who don't have to pad for the part.

Christmas Day was spent by the members of the When Women Love company (Western) at Springfield, Ohio. All the members of the company exchanged gifts, and the ladies and gentlemen presented the manager, Frank W. Nason, with a walrus leather traveling bag. The presentation was laughable, as the old bag had been taken without his knowledge and the contents transferred to the new one. The old one was then filled with scrap iron and hurled the length of the car and the new one quickly placed in Mr. Nason's lap to his great surprise. When he finally recovered, he arose and thanked everybody. On their arrival in Springfield, they were taken to the Arcade Hotel as Mr. Nason's guests and banqueted.

The Grace Hayward company had a fine time on Christmas Eve. As they were to leave on the 4 o'clock train Christmas morning for Quincy, Ill., they did not go to bed at all. Marie Pavey, the leading lady, gave a banquet to the "Good Fellow Club." There was a Christmas tree and nothing wanting to eat or drink. Presents were exchanged, one being a beautifully mounted elk tooth for Eddie Morton.

Harry Feldman received a handsome watch and fob, with a gold eagle charm. Miss Pavey, Miss Carmontelle, Miss Sargent, and Lelia Morton were well remembered by the gentlemen of the company, and the ladies remembered all. Songs, speeches and past experiences were the topics of the evening and the time was passed very pleasantly until the train left. Those present were: Miss Pavey, Miss Carmontelle, Miss Sargent, Mrs. Eddie Morton, Carl Brickert, Hugh Mackaye, Harry Feldman, Jack Ball, Eddie Morton, Arthur Meredith, Arthur Chaplin, Paddy Egan, Ralph Gifford, George Winters, John Winters, Tom Kress, Ralph Somers, Will Boone, Carl Vernon, and William Summers.

The Three Rosebuds entertained the following members of W. A. Brady's Girls Will Be Girls company Christmas Day: Al Leech, Mr. and Mrs. McDowell (Mary Karr), Art Brock, Harris Ware, Winfred Young, Chris Cook, and Gladys Claire. They provided a Christmas tree and a supper. Music was furnished by Mr. Young with his numerous instruments. Gifts were distributed and all made merry at the Hotel Colonial in Pittsburgh, Pa.

The A Hot Old Time company enjoyed a Christmas tree at the Hotel Millard, Omaha, and Miss Hill dispensed many pretty presents.

GOSSIP OF THE TOWN.

Janet Priest has been out of the cast of The Maid and the Mummy for several performances, owing to acute laryngitis, but is much better and able to go on again. Selma Harris, her understudy, played Muggsy very acceptably.

Margaret McKeon is confined to her bed at her home, 1034 Broad Street, Newark, N. J., with nervous prostration.

Wagenhals and Kemper signed contracts last week with Robert Drouet for his appearance as leading man with Blanche Walsh in Clyde Fitch's new play, The Woman in the Case, to be presented at the Herald Square Theatre Jan. 30. Mr. Drouet will continue en tour with Miss Anglin until needed for rehearsals with Miss Walsh.

The Unwritten Law, in which Miriam Shelby is starring, has been reported as having closed its season. This is not the case. On Jan. 2 the company will begin a Southern tour. Edwin Mordant, the New York representative, having backed it.

Ernest Lamson closed his season in Tobe Hoxie at Jackson, Mich., Dec. 27, and returned with his company to New York.

Maurice Campbell has completed arrangements through Alice Kausser whereby he has secured the American rights of When We Dead Awake, the last play written by Henrik Ibsen. It will be given at a Broadway theatre early in February, with a cast including well-known actors.

Wallack's Theatre was visited Dec. 29 by members of the Alumni Association of the Alpha Tau Omega fraternity. John E. Henshaw is a member of the fraternity.

The Garden Theatre was taken Dec. 29 by members of the Two Hundred Thousand Dollar Club of the New York Life Insurance Company.

Frank Mordaunt has been engaged by Liebler and Company for the role of Judge Briscoe in A Gentleman from Indiana.

Jefferson De Angellis in Fantana comes from Chicago to the Lyric Theatre on Jan. 9.

Frank Losee closed with Bertha Galland on Dec. 24 at the Majestic.

E. S. Willard will follow Viola Allen's engagement at the Knickerbocker Theatre. Wilson Barrett's play, Lucky Durham, when Mr. Willard's engagement concludes he will be followed by Alice Jeffreys, an English actress, who will be seen in a play entitled His Highness, My Husband.

Mabel Tallaferro, who is now playing the role of Lovey Mary in Mrs. Wiggs of the Cabbage Patch, at the Savoy Theatre, is to be transferred to Arnold Daly's company, which will come to the Garrick Theatre Jan. 9, in George Bernard Shaw's play, You Never Can Tell. Miss Tallaferro will be seen in the part of Dolly Clandon. Her role in Mrs. Wiggs is to be taken by Bessie Bariscale.

Ida Brooks Hunt, of Woodland, was ill and out of the cast Dec. 27 at the Herald Square Theatre, her place being taken by Sally Clayton.

Bertha Kinz-Baker, well known in lyceum work, gave a reading from Parsifal at the Brooklyn Institute Dec. 24, assisted by Adolph Glose, pianist. Mrs. Baker's handsome personality and natural dramatic instinct added to years of culture, make her a most delightful reader. Her interpretation of Kundry was especially well conceived.

A Trip to Chinatown and A Break for Liberty closed Jan. 1.

Zeffie Tilbury was ill and out of the cast of The Winter's Tale last week at the Knickerbocker Theatre. The role of Paulina was played by Phyllis Younge. Miss Tilbury's mother, who was known on the stage as Lydia Thompson, has arrived here from England, and is now with her daughter.

Millie Thorne, a member of the committee of the stage children's festival, was very lucky in securing money. The entire amount received by her was nearly \$1,000.

Sidney Bracy, of Australia, and Dorothy Martin, of England, both members of Viola Allen's company, now playing at the Knickerbocker Theatre, were married on Sunday, Jan. 1, at the Little Church Around the Corner, by the Rev. Dr. Houghton.

MUSIC NOTES.

Directors of the Conried Metropolitan Opera company met Dec. 29 and drew up resolutions of appreciation, in which they extended to Mr. Conried their congratulations for the high and uniform standard he had observed in his operatic productions this season and the satisfactory financial results achieved, which, it was stated, have passed all previous records at the Metropolitan.

The Russian Symphony Society was heard in concert in Carnegie Hall Dec. 24. An interesting programme was conducted by Modest Aitschuler. Josef Hofmann gave a recital in Carnegie Hall Christmas Day. His playing of a group of Russian compositions was brilliant.

The Manuscript Society held a meeting at the National Arts Club Dec. 28. David Bispham lectured. The Cornell Musical Club gave a concert in the grand ballroom of the Waldorf-Astoria Dec. 26. A fashionable audience attended. The club is making a short concert tour.

The Bohemian Trio was heard in concert in Mendelssohn Hall last Thursday afternoon. The trio is composed of Marguerite Volary, pianist; Louis Reiser, cellist, and Victor Kolar, violinist.

A Christmas festival of the Bach Cycle was held at Bethlehem, Pa., Dec. 29-31. Fred Wolfe and his famous choir won new distinction. Two cantatas were given a first presentation and the Christmas oratorio was delightfully sung.

At the fourth Bagby Musical Morning in the Waldorf-Astoria Hotel Thursday Madame Nordica was the soloist.

The first of a series of concerts of old music took place in Mendelssohn Hall on Thursday evening. A novelty was the presentation of a fantasia written by Mozart for a musical clock. Anton Keklik, the cellist, was the soloist.

Parsifal and Il Barbiere di Siviglia, Monday; Lohengrin, Wednesday; Carmen, for the benefit of the new French Hospital, Thursday; Die Meistersinger, Friday; Rigoletto and Le Nozze di Figaro, Saturday, were the Metropolitan productions. The last week of the Metropolitan season has not been able to appear recently, owing to a severe cold, has gone to Lakewood to recuperate.



An invaluable aid to Speakers and Singers.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,
EDITOR.

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Largest Dramatic Circulation in the World.

THE MIRROR CREDENTIAL FOR 1905.

THE MIRROR's new credential for 1905 has been issued to correspondents who have qualified for that year's service. The attention of theatre and company managers is called to the fact that the credential for 1905 is bound in a dark green cover and has in outline the figures 1905 upon its face, with the name of the correspondent, the town and State in which he represents THE MIRROR. Should managers have the expired 1904 credentials presented to them for recognition, THE MIRROR will consider it a courtesy on their part—as it also is a matter of self-protection—to take such credentials up and return them to this office.

THE MIRROR'S NEW YEAR.

This number of THE MIRROR marks the beginning of Volume LIII of this journal, which now enters upon its twenty-seventh year.

To reach such an age any newspaper must show a valid reason for continued existence and a steady adherence to policies approved by those within its appeal.

THE MIRROR has from the first grown in circulation and influence, and it is stronger in public and professional esteem to-day than ever before. It is read and respected wherever the English language is spoken, and is regarded universally as the representative journal of the American theatre.

In the stress caused by vital changes in theatre administration and its methods THE MIRROR for years has fearlessly advocated the better interests of the stage and sought to maintain standards jeopardized by and still in serious hazard through the giving over of the theatre to commercial domination. While the misleading glitter of that domination has warped some judgments, THE MIRROR has maintained its independent view, and to-day, as may be witnessed in the criticisms of present methods throughout the country by other independent journals, based on a natural deterioration of the dramatic arts through a false idea that commercialism should control those arts, the

predictions long ago made by THE MIRROR as to cause and effect are being fulfilled.

The indorsement of the policy of this journal by events themselves justifies its own faith in its long-maintained position, and that indorsement is supplemented by the practical support which gives THE MIRROR its place at the head of dramatic journalism, where it purposes to remain.

AUTHOR AND PLAYER.

THERE never has been a time in the theatre, especially in this country, when actors more faithfully followed the text of their parts, especially in the more serious plays, than now. What is known as "gagging" has in some measure survived on the stage always, for the actor of native wit and spontaneous humor always has been prone to attempt to improve his vehicle by quips of his own inspired at the moment. Actors of antiquity, in times when improvisation was almost commonly practiced, probably gratified themselves and amused their audiences by spontaneous efforts, and that there was "gagging" in SHAKESPEARE's time is evident from lines in his plays that discourage that practice.

Given a clever comedian to-day, in a piece of the lighter sort now much in vogue, however, and every succeeding audience will hear some improvement on the original ideas of its author, or some "wheeze" from the mind and tongue of the comedian that adds to gayety. And if one were to mention "gagging" to a survivor of "the palmy days"—there are a few survivors left—he would be compelled to listen to tales of more or less pregnant interpolation by humorous actors that can be verified or duplicated in a perusal of the records of the theatre. Some of the old players, as a rule the comedians, won their greatest note and sometimes, perhaps, the center of the stage, by "gagging;" and by the same token there are light pieces in these times that are the more pleasing for the vagrant wit introduced by clever players on the spur of the moment.

In these days, authors of the lighter pieces as a rule are wise enough—no matter how it may affect their pride—to adopt and incorporate into their work any bright bit of pleasantry that may be used or suggested by their clever purveyors. There are authors, however, who will insist upon adherence to the very letter of their lines, and such an author has come forward in Paris to some purpose. M. DEBRAY had a piece at one of the comedy theatres in that city and was greatly offended by what he deemed the impertinence of a comedian of the company, M. FREY, who had improvised many "gags," to the evident amusement of audiences. The management of the theatre, no doubt on the ground that the comedian's interpolations had improved M. DEBRAY's work, sided with the actor. The author engaged a lawyer to visit the theatre and make notes of the divergencies between the text and the performance of the play, and upon inspecting the lawyer's notes, withdrew his work and sued for damages. The outcome of the suit should be interesting.

THE CHRISTMAS "MIRROR."

Stands for the Best.

Toronto News.

Among the many "Christmas Numbers" which are to be found on the book stalls at this season there is none more welcome to the lover of things dramatic than the holiday number of THE NEW YORK DRAMATIC MIRROR. This publication, which is under the editorial management of Mr. Harrison Grey Fiske, has shown a constant growth in circulation and influence for the last twenty-five years. It is enterprising without being "yellow," and stands for the best in all entertainment and for the removal of prejudices against the actor's profession. THE MIRROR, by means of its one thousand special correspondents in all parts of Europe and America, reflects accurately the progress of contemporary theatricals. It stands for the rights of the dramatic author, exposes piracy, and is a vigorous and never-ceasing opponent of the Syndicate. The Christmas number is copiously illustrated, is well printed, and contains many articles of more than passing interest, chief among which is a descriptive story of the famous paintings of actors since the days of Hogarth. There is a caricature of Israel Zangwill by Max Beerbohm, which is worth the price of the magazine.

Filled with Attractive Features.

Philadelphia Press.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is filled with attractive features of an entertaining character. Starting with a pretty design in delicate colors drawn by Sewell Collins as the cover, the number contains effective drawings, clear half-tone photographs, clever stories and gossip about plays and players interesting to the general reading public as well as to the theatrical profession. Drawings have been contributed by Hal Merritt, Edgar Keller, Max Beerbohm, and Sewell Collins, while the photographs, which include most of the celebrated actors of the day, have been procured from the most successful photographers. In the fiction line stories have been contributed by Alfred Allen, Gertrude Andrews, Howard Paul, Gertrude Lynch, Charles H. Day, and W. T. Dunley. The special articles include "Holiday Wishes for the American Stage," by prominent players; "Famous Paintings of Famous Players," illustrated by W. J. Lawrence; "How I Met Edwin Booth," by J. J. McCloskey; and "Music and Drama at the World's Fair," by J. A. Norton.

Of More than Transient Worth.

Boston Transcript.

The Christmas number of THE NEW YORK MIRROR, inclosed in an illuminated cover, is a very complete portrait gallery of stage celebrities

of the present, together with pictures of actors and actresses of other days illustrative of an interesting article upon "Famous Paintings of Famous Players." Among the many attractive features of the number, special value must be laid upon the paper by J. J. McCloskey on "How I Met Edwin Booth," illustrated with reproductions of family pictures of Edwin Booth in 1850 and in his early prime, with his father and with his grandchild. Like everything that proceeds from THE MIRROR office, this holiday issue is of more than transient worth. Its sketches of actors constitute a liberal education in stage history.

The Best Published.

Manchester (N. H.) Union.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is fully up to the high standard which Harrison Grey Fiske has established for his attractive publication. Between the covers are 64 pages of pictures and reading matter artistically blended. Among the leading articles are "First Love," by Alfred Allen; "In Theatrical Land," by Gertrude Andrews; "Famous Paintings of Famous Players," by W. J. Lawrence; "Lord Byron and the Pretty Widow," by Howard Paul; "How I Met Edwin Booth," by J. J. McCloskey; "A Christmas Tragedy," by Gertrude Lynch; "The Confessions of a Circus Horse," by Charles H. Day, and short sketches and pictures of many of the best known Theatricals on the American stage. All of the articles are handsomely illustrated by many well-known artists. This number also includes the regular issue of THE MIRROR and is sold at the same price. Mr. Fiske is to be congratulated on furnishing the public the best exclusively theatrical paper published.

Surpassing in Beauty and Interest.

Cincinnati Commercial Tribune.

The Christmas number of THE DRAMATIC MIRROR fairly surpasses in beauty and interest any similar publication of the holiday season. Prolific as is the display of well illustrated Christmas literature upon the dealers' stands, nothing quite so attractive as THE MIRROR has come under the general eye. Its title page, embellished by a handsome colored design by Sewell Collins, is a real example of worth in the painters' art, while its pen sketches, half-tones and other engravings add value in beauty and interest to its many finely printed pages. The reading matter is of a character that commands attention, much of it having been supplied by the best known and most popular writers upon theatrical topics.

Strong in Historical Features.

Cleveland Leader.

THE NEW YORK DRAMATIC MIRROR does not get out a regular Christmas number, but enlarges its regular issue by many pages, which is practically the same thing. Like all of its Christmas numbers, THE MIRROR has some strong historical features of stage life. This time it is an article on the early days of Edwin Booth and a paper on "Famous Paintings of Famous Players," with reproductions of a number of these works of art. It is an article well worth preserving. In addition there are theatrical stories, poems and like material, with a hundred or so pictures of leading actors and actresses, with sketches of their lives. It has a fine colored cover, too.

Well Up to Its High Standard.

Toronto Mail and Empire.

THE DRAMATIC MIRROR's Christmas number is well up to the high standard set by this favorite periodical of the profession since it first issued a holiday number twenty-six years ago. In addition to the usual departments of the weekly there are special features which will appeal to all who take an interest in stage affairs. There are personal greetings from well-known actors and actresses, stories, poems and sketches, biographical notes, a valuable illustrated article on "Famous Paintings of Famous Players," and numberless half-tones of favorite stars and other theatrical folk. No advance is made on the regular price—ten cents.

It Never Disappoints.

Boston Ideas.

A Christmas present in which the theatrical profession and quite a few of the laity are never disappointed is the holiday issue of THE NEW YORK DRAMATIC MIRROR. For years it has been issued as a pleasant surprise to its readers, and the Christmas number for 1904 is a worthy companion to its predecessors. Besides all the news of the theatre there are several interesting stories and almost numberless sketches and pictures of footlight favorites. An attractive cover of novel design invites a look within and a fascinatingly effective frontispiece by Hal Merritt extends the season's greeting.

Always the Best.

Toledo Blade.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is just out. As THE MIRROR is the best of all the dramatic papers the year around, so is its Christmas number better than any of the others. There are many specially illustrated features, an unusually large number of interesting portraits and sketches, with poems, stories and reminiscences galore, all beautifully arranged and printed in the highest style of the art. It is a most readable and entertaining holiday magazine.

Foremost and Best.

Buffalo Commercial.

The Christmas number of THE DRAMATIC MIRROR, published this week, is a beauty, as usual, containing a large variety of interesting reading and very many attractive illustrations. This is a good occasion to say that THE MIRROR fully maintains its standard in all respects as the foremost and best of the dramatic journals. The present holiday number is combined with the regular issue of the week, and the price is not increased.

A Credit to "The Mirror."

Washington Post.

THE NEW YORK DRAMATIC MIRROR is out with its usual handsome Christmas number, fully illustrated and attractively edited, with a number of special articles deserving of scrap-book preservation on account of their historic and biographical value and pictorial interest. The whole compilation is a credit to THE MIRROR, and the price is the same as that of the weekly issue. Its pages are full of portraits of foot-light favorites.

Takes First Honors.

Rockford (Ill.) Register-Gazette.

First honors go to THE NEW YORK DRAMATIC MIRROR, which contains nearly 90 beautifully illustrated pages. The coming of THE MIRROR each week is a bright spot to thousands of persons, both professional and non-professional, in the United States and foreign lands. Among "trade" papers THE MIRROR takes first rank. It is ably edited, well printed and always thoroughly reliable.

Interesting as a Play.

Minneapolis Daily News.

THE DRAMATIC MIRROR, in its Christmas number form, is as interesting as a fascinating play, and every theatregoer will enjoy it. It shows hundreds of well-known stage folk in a Christmas atmosphere that pervades all the news and stories.

A Notable Number.

Brooklyn Times.

The holiday number of THE DRAMATIC MIRROR is out. During many recent years THE MIRROR

has devoted its energies mainly to the theatre, while attempting to promote its better interests. Its staff of correspondents in this country and foreign centres numbering more than one thousand persons. THE MIRROR was the first publication in America to issue a holiday number, and this year's is a notable one. It is a feast of half-tone and a flow of interesting information.

Very Attractive.

Nashville News.

THE NEW YORK DRAMATIC MIRROR, while it has not advanced the price of its Christmas number, has issued a very attractive edition for the holidays. Its feature is the large number of portraits and every matinee girl may find the picture of her favorite within its covers. Several interesting articles on stage matters are contributed by well-known people.

Individual Tributes.

J. A. NORTON, St. Louis: "The entire CHRISTMAS MIRROR is a work of convincing art, the convincing part having come to me quite strongly to-day and yesterday (Dec. 21, 22) when I tried to buy an extra supply and found that CHRISTMAS MIRRORS were a scarce article in this part of the country, they having been steadily pre-empted from the moment of their arrival here. In fact next to Everybody's and the latest installment of Tom Lawson's 'Frenzied Finance,' I very much doubt if any recent publication quite enjoys the local vogue accorded to your excellent holiday number."

MANAGER COLLIN, of the Hyperion Theatre, New Haven: "This year's holiday number of THE MIRROR is in keeping with the high standard set by this publication in former years. The art work is admirable, the reading matter entertaining and the whole work most artistic and pleasing."

W. G. SHEPHERD, dramatic editor Minneapolis Daily News: "I sincerely believe that THE CHRISTMAS MIRROR outdoes all your previous efforts in this direction, and that you have made the best Christmas dramatic magazine, with the spirit of Christmas and New Year's progress in it, that I have ever seen."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

INQUIRER: De Wolf Hopper never appeared in Ermline, or in conjunction with Pauline Hall.

J. D. L., New York city: No record of such a play is at hand. Perhaps some one of the play agents could give you particulars.

CONSTANT READER, Louisville, Ky.: As that play is one of Lincoln Carter's enterprises, if you address him at the Criterion Theatre, Chicago, you might get the desired information.

F. M.: Mary Frances Scott-Siddons was born in India in 1844. She died in Paris, France, on Nov. 19, 1896, and was buried in Woking Cemetery, London, Eng.

L. F.: 1. The Hedley-Harrison Silver King company began their first engagement at the Grand Opera House, New York, Nov. 8, 1886. Carl A. Haswin was the leading man. Have no record of the balance of cast. 2. Thomas L. Coleman is now playing with Sothern and Marlowe.

D. VON V.: Space is too valuable; it would take columns to answer fully. For full particulars about the National Art Theatre Society address the Secretary at 1440 Broadway, and they will send you their circular. The same can be said of the Actors' Church Alliance. Any chapter or the headquarters, as given every week in THE MIRROR, can be addressed.

CURRENT AMUSEMENTS.

Week ending January 7.

ACADEMY OF MUSIC—Siberia—1st week—1 to 9 times.
AERIAL GARDENS—Closed.
AMERICAN—James M. Brophy in Shadows on the Heath—2d week—10 to 15 times.
BELLEVILLE—David Ward in The Music Master—15th week—104 to 112 times.
BERKLEY LYCEUM THEATRE—Robert T. Haines in Once Upon a Time—1st week—1 to 8 times.
BIJOU—May Irwin in Mrs. Black—9th week—64 to 71 times.
BROADWAY—Fritzi Scheff in Fatinitza—2d week—8 to 14 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Lillian Russell in Lady Teazle—2d week—10 to 17 times.
CIRCLE—Vaudeville.
CRITERION—Francis Wilson in Cousin Billy—1st week—1 to 8 times.
DALY'S—Edna May in The School Girl—120 times, plus 2d week—9 to 16 times.
DEWEY—Bon Ton Burlesques.
EDEN MUSÉE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in The Little Minister—2d week—8 to 15 times.
FOURTEENTH STREET—Richard Golden in Common Sense Bracket—2d week—10 to 18 times.
GARDEN—The College Widow—16th week—123 to 131 times.
GARRICK—Annie Russell in Brother Jacques—5th week—30 to 37 times.
GOTHAM—Jolly Grass Widows.
GRAND OPERA HOUSE—Lulu Glaser in A Madcap Princess.
HARLEM OPERA HOUSE—Kyrle Bellew in Raffles.
HERALD SQUARE—Woodland—41 times, plus 2d week—10 to 18 times.
HUDSON—Ethel Barrymore in Sunday—8th week—51 to 58 times.
HURTTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock Company in Dornroeschen—1 matinee; Die Sternschnuppe—4th time; Zum Einsiedler and Die Romantischen—1 to 4 times each.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Viola Allen in The Winter's Tale—2d week—9 to 16 times.
LEW FIELDS—Fields' Stock Company in It Happened in Nordland—5th week—30 to 37 times.
LIBERTY—In Newport—2d week—9 to 16 times.
LONDON—Thoroughbred Burlesques.
LYCEUM—Charles Wyndham and Mary Moore in Mrs. Goring's Necklace—5th week—27 to 34 times.
LYRIC—James K. Hackett in The Fortunes of a King—5th week—30 to 38 times.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Babes in Toyland—1st week—1 to 9 times.
MANHATTAN—Mrs. Fiske in Leah Kleschna—4th week—23 to 30 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—The Rays in Down the Pike.
METROPOLITAN OPERA HOUSE—Conried Grand Opera Company in repertoire—7th week.
MINER'S BOWERY—Bryant Burlesques.
MINER'S EIGHTH AVENUE—Dainty Duchess.
MURRAY HILL—Closed.
NEW AMSTERDAM—Humpty Dumpty—8th week—59 to 67 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—Thomas E. Shea in Repertoire.
NEW YORK—Home Folks—2d week—10 to 18 times.
NEW YORK ROOF—Closed.
OLYMPIC—Robert Fitzsimmons in A Fight for Love.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Edward Terry in The House of Burnside—2d week—10 to 15 times; Bardwell vs. Pickwick—1st week—2 to 7 times; commencing Jan. 7, Sweet Lavender.
PROCTOR'S FIFTH AVENUE—My Wife's Husband.
PROCTOR'S FIFTY-EIGHTH STREET—Checkers.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 12TH STREET—The Vendetta.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Mrs. Wiggs of the Cabbage Patch—18th week—142 to 150 times.
THALIA—Closed.
THIRD AVENUE—Escaped from Sing Sing.
VICTORIA—Vaudeville.
WALLACK'S—The Sho-Gun—13th week—101 to 109 times.
WEBER'S MUSIC HALL—Weber and Ziegfeld Stock company in Higgledy-Piggledy—12th week—87 to 95 times.
WEST END—Mr. Wix of Wickham.
WINDSOR—The Child Wife.
YORKVILLE—Vaudeville.

THE USHER



The unexpected death of Delancey Morell Halbert, dramatic editor of the Chicago *Evening Post*, shocked not only his immediate associates and friends, but a very large circle of admiring acquaintances, many of whom are of the dramatic profession.

During the ten years of Mr. Halbert's dramatic editorship of the *Post* that newspaper was distinguished by his very able work. His dramatic criticisms were characterized by strength and grace of writing, clarity of view, candor united with rare intelligence, and unusual breadth of survey. His comprehensive knowledge of the world of the theatre inspired him to further the best tendencies of dramatic art, and his advocacy of the best was fearless and consistent. There are so few critics of Mr. Halbert's stamp that his death is a distinct loss to the theatre itself.

Mr. Halbert's personal qualities were lovable and inspiring. As one who knew him well has written, "He was endeared by an unflinching and an unquestioning generosity that stinted neither service nor affection. A splendid loyalty to those he loved, a fearless honesty and outspokenness for the truth as he saw it, by these he will be cherished in memory."

William Winter, the dean of New York critics, still attacks his arduous labors with the zest of a young man with his spurs yet to win. Mr. Winter does a prodigious amount of critical work on the *Tribune* and finds time on occasion to write trenchantly and wittily on subjects related to his vocation. The other day he wrote on "The Dramatic Critic":

The critic of the stage should do his duty, but he will be wise not to magnify his office, and he certainly becomes comical when he plumes himself upon the practical results of his ministrations. It is true that his lot is not happy. He exists in the midst of tribulations. He must pass almost every night of his life in a hot theatre, breathing bad air and commingling with a miscellaneous multitude, ennobled by the sacred muniment of liberty, but largely unaccustomed to the use of soap. He must frequently and resignedly contemplate red, green and yellow nightmares of scenery that would cause the patient omnibus horse to lie down and die. He must, often and calmly, listen to the voice of the national catarrh, in comparison with which the aquatic foghorn or the ear piercing life is a soothing sound of peace. He must blandly respond to the patent leather smile of the effusive theatrical agent, who hopes that he is well, but inwardly wishes him in Tophet. He must clasp the clammy hand and hear the baleful question of the gibbering "first night" lunatic, who exists for the sole purpose of inquiring, "What do you think of it?" He must preserve the composure of a marble statue, when every nerve in his system is tingling with the anxious sense of responsibility, haste and doubt, and he must perform the delicate and difficult duty of critical comment upon the personality of the most sensitive people in the world, under a pressure of adverse conditions such as would paralyze any intellect not specially trained to the task. And when he has done his work, and done it to the best of his ability and conscience, he must be able placidly to reflect that his motives are impugned, that his integrity is flouted, that his character is traduced, and that his name is belittled, by every filthy scribbler and babbler, in the blackguard section of the press and the stage, with as little compunction as though he were the "common cry of curs."

These trials, Mr. Winter adds, should not turn the critic's brain or lead him to presume that he and his opinions are all-important. Mr. Winter does not believe that the critic should hate and flout his contemporary worker, and believes that the stage affords ample room for honest differences of opinion; that "all the good the critic can accomplish is done when he sets the passing aspects of the stage instructively, agreeably and suggestively before the public mind"; that he is not required to manage the theatres or regulate the people of the stage, as "the efforts of dramatic artists are to be met where they impinge upon the public mind," which is a deserved rebuke to the impertinence of the press with reference to actors; and that the critic "accomplishes all that should be expected of him when he arouses, pleases and benefits the reader, clarifying his views, and helping him to look with a sympathetic and serene vision upon the pleasures and pains, the joys and sorrows, the ennobling splendors and the solemn admonitions of the realm of art."

"Punch" Wheeler, who some years ago contributed amusing ideas of life on the road to *THE MIRROR*, but who for a long period retired from the amusement arena to promote the passenger traffic of a Western railroad, has abandoned railroad commerce and again taken to the track.

Mr. Wheeler is again in his element as an advance agent. He is no mere press promoter,

but an advance agent in the older meaning of that term—a man who, as in the old circus days, becomes more or less of a public figure in every town he favors with his presence. Incidentally, of course—and thoroughly, too, it may be said—he promotes his "show."

Reverting to his happy method, which has added decidedly to the gaiety of life, Mr. Wheeler writes to *THE MIRROR*:

I send inclosed a fine Winter line of bric-a-brac. You can use it in the "Too Late for Classification," for even the bass drummer don't know under what head it comes. In fact, if it comes too late, it may be just as valuable. I hear that a Kansas theatre over a livery stable wants a manager who understands the care of horses and can mend harness. I saw a tank star play Rip the other night. I called his attention to the fact that he woke up after the twenty years' nap with a new pair of patent leather shoes on. He replied: "That's nothing. If business is good to-morrow night at Laramie I expect to wake up with a new suit of clothes on." A bagpipe player at the Omaha Museum blew out a fuse the other night, and now he is doing the press work until he can get new running gear from the Royal Bag Works, Scotland, as they do not carry all sizes here at the South Omaha Gas Works. The piano player also lost his job, but secured work at tuning pianos until a cattle king in Wyoming gave him a life job tightening up a hundred thousand acres of barb wire around the ranch. A dog license in Denver costs \$1 and a marriage license in Omaha costs 50 cents. So you see it costs more to be a dog in Colorado than a married man in Nebraska.

Mr. Wheeler's card is a beautiful thing to look at, and in some places where pictorial printing is unknown ought to pass for "value received." "If you will notice," he says, "my

DEATH OF DELANCEY M. HALBERT.

Delancey M. Halbert, dramatic critic of the Chicago *Evening Post*, died of pneumonia on Dec. 24. He virtually sacrificed his life at the age of thirty by his devotion to his business and social duties. He performed his work at the office even after he became ill, when he should have been at home taking care of himself.

The announcement of Mr. Halbert's death shocked and moved with profound sorrow not only his associates in the office of the *Post*, but all others who knew him. It was felt deeply by the many friends who admired him for his marked ability and loved him for his sunny and earnest nature.

He was born in Binghamton, N. Y., in 1874, and removed with his parents to Kansas City when a mere boy. He early developed a taste for journalism, and his first reportorial experience was in doing work on the Kansas City *Journal* during Summer vacations. He went to Phillips' Academy at Andover and subsequently entered Harvard.

Mr. Halbert's real newspaper career began with service on the staff of the Chicago *Evening Post*, where he first appeared in 1893, and was put to work as a reporter at the World's Fair. From the first he determined to master all the details of newspaper life and soon earned the appreciation of the paper and its readers. Gradually he was advanced and became assistant city editor, and later was practically assistant managing editor.

About eight years ago he assumed the position of dramatic and musical critic for the *Post*, where the vigor and earnest truthfulness of his opinions, coupled with his keen judgment and analytical mind, achieved for him an enviable popularity and reputation.

His social popularity was great also and made for him many friendly obligations, which he strove to keep to the very last. With a fine, strong physique, he was always confident—in fact, too confident—of his ability to ward off disease.

Mr. Halbert had his living apartments at the Plaza Annex in Chicago and was a member of the Chicago Golf, the Washington Park, the Saddle and Cycle and the University clubs. He was unmarried and is survived by his mother and a married sister in Evanston, a married sister in Kansas City and a brother in New York.



THE LATE DELANCEY M. HALBERT.

cards cost more than the scenery with some minstrel shows. They are hand made—by a lemon squeezer, I think." To those who long have missed his facetiae, this contribution from "Punch" will testify that his fancy is as eccentric and as fluent as ever.

RESPONSIBILITY FOR THE IROQUOIS FIRE.

Judge Charles M. Walker decided Dec. 29 that the city of Chicago is not liable for damages growing out of the loss of life in the Iroquois fire. Judge Walker declared the city's position on all points considered in opposing the litigation in sixty suits is well taken. He sustained the city's demurrer in two of the suits at the bar. One of the cases will be taken to the Appellate Court for final decision.

Thursday was the last day on which claims for damages could be filed. In the last hour of the court day forty-nine suits, aggregating \$440,000, were filed in the Circuit and Superior Courts.

State's Attorney John J. Heay announced his intention of proceeding to investigate the possibility of securing indictments in the Iroquois fire cases. The decision of the United States Court in New York, in holding that the responsibility in the *Stocum* steamer disaster rested with the directors and officers of the Knickerbocker Steamship Company, points, he said, the proper method of procedure in the Iroquois cases. The two cases being parallel in principle. "I believe," said he, "that all the people responsible for the Iroquois disaster should be punished, and no one will be more earnest in his efforts in this direction than myself." Besides the State's Attorney's office, the Iroquois Memorial Association is pushing the case.

In the Surrogate's Court in Westchester, N. Y., last week Smith and Buxton, attorneys, of Brooklyn, obtained from Surrogate Silkman limited letters of administration for the estates of seventeen former residents of Chicago who perished. The letters of administration were issued because Marc Klaw, who is interested, is a resident of Westchester County. In every one of the seventeen cases suit is to be brought for \$10,000 damages.

E. J. MORGAN ILL.

E. J. Morgan is seriously ill with pneumonia. W. E. Bonney is playing his part in *The Eternal City* at the Majestic Theatre, Brooklyn. Jefferson Lloyd is playing Mr. Bonney's role, Bruno Rocco.

FATAL ACCIDENT TO DOLLY THEOBALD.

One of the sad happenings of Christmas Day was the death of Dolly Theobald, known in private life as Mrs. Frank H. Lambert, at the Cooper Hospital, Camden, N. J., as the result of injuries received in a fall during the performance of the musical comedy, *The Call Boy*, at Pottstown, Pa., on Dec. 23.

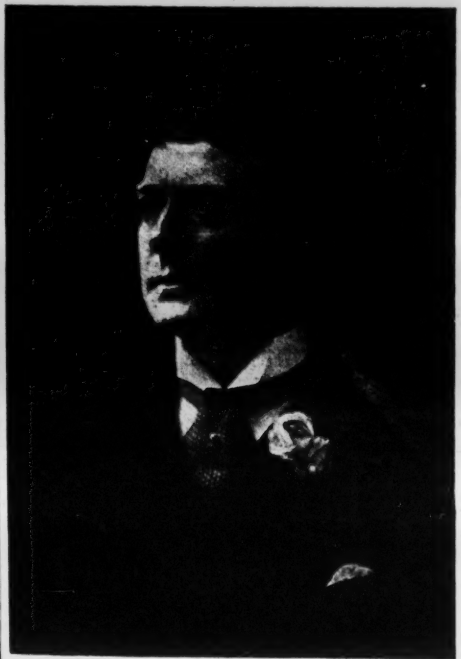
Miss Theobald was playing the Angel who appears to *The Call Boy*, played by her husband, Frank H. Lambert. In the third act she made an ascension, and when she had been drawn up to a height of sixty feet above the stage one of the lines gave way and Miss Theobald was pitched head foremost against an opposite brick wall, fracturing her skull and breaking her arm in three places. She was rescued by her husband, who from the stage below was obliged to witness the dreadful accident.

She was removed from the stage to the green-room, and a doctor was at once called, who pronounced her case critical. She was then taken to the hospital and on the morning of Dec. 24 had slightly improved. She asked to be taken to the home of her sister in Trenton, N. J. This was attempted, but on reaching Camden Miss Theobald was found to be so weak that she was removed to the Camden Hospital, where she died at 11.15 on Christmas Day. Her husband and sister were at the bedside.

Miss Theobald was born in St. Louis, Mo., on Jan. 12, 1880. Her father was a partner with Colonel Hopkins in some of his amusement houses. She began her theatrical career at the age of eight years, in the revival of *Queenie*, playing the baby role in the Hopkins Stock company at St. Louis.

Her first permanent engagement was with the Hopkins Stock company in St. Paul, in 1896 where she played soubrette roles for two years. Since then she had been engaged with some of the best popular priced shows on the road, and had a reputation as a very clever soubrette. She became the wife of Frank H. Lambert in 1899. Of two children one died last Summer. She is survived by a little son, Carl, aged four years. Her body will be taken to St. Louis, Mo., for burial.

PERSONAL



MANTELL.—Robert B. Mantell has signed a three years' contract with William A. Brady, who intends to present him in an elaborate production of *Richard III*.

SPOONER.—Cecil Spooner fainted in the second act of *Our Cinderella* at the Bijou Theatre, Brooklyn, Dec. 27. Isel Payton, her understudy, took her part when the doctor refused to permit her to continue.

GILLETTE.—William Gillette has recovered and resumed his tour in *The Admirable Crichton* in Pittsburgh Monday.

TERRY.—Edward Terry will remain in New York eight weeks and will divide the next twelve weeks between Boston, Chicago, Philadelphia, Baltimore, Washington, St. Louis, Pittsburgh, Cincinnati, Providence, New Haven, Hartford and Springfield. In June he is to return to London.

BROUGH.—Fanny Brough, of John Drew's company, who entertained Sadie Stringham twelve years ago in London, upon the latter's tour of the world, was in turn entertained by Miss Stringham recently at the Hotel Markham, at luncheon, followed by an automobile spin through Central Park.

LITT.—Jacob Litt is an inmate of Dr. Bond's sanitarium, near Yonkers. Mr. Litt has been in poor health for some time.

HACKETT.—Mr. and Mrs. James K. Hackett were the hosts of Sir Charles Wyndham Dec. 29 at a dinner in their home, after the theatre. Others present were Mr. and Mrs. Winston Churchill, Mary Moore, Louis Evan Shipman, Mr. and Mrs. Herbert Satterlee, Melville E. Stone, Mr. and Mrs. George W. Hubbell, and Paul Morton.

CARTER.—Mrs. Leslie Carter, in *Adrea*, will begin her New York engagement at the Belasco Theatre Jan. 11.

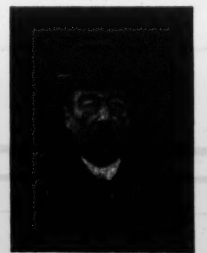
WILLARD.—E. S. Willard, who is to begin his American tour at the Knickerbocker Theatre Jan. 23, will sail from England on the *Arabic* Jan. 11. He will appear in Lawrence Barrett's *Lucky Durham*.

STRINGER.—Mr. and Mrs. Arthur Stringer (Jobyna Howland) sail to-day (Tuesday) on the *Pannonia* for Italy. Mrs. Stringer has just recovered from a severe attack of typhoid.

STRINGHAM.—G. R. Stringham, the artist and son of Sadie Stringham, sailed for Paris, Dec. 31, to open a studio in that city in conjunction with W. R. Kip.

THE OLDEST.

William H. McGown, correspondent of *THE MIRROR* at Urbana, Ohio, writes, "Another year's closing completes my twenty-fifth year as *THE MIRROR*'s Urbana correspondent. To me, some of the most pleasant events in these years were the direct results of my connection with *THE MIRROR*. A photograph of Harrison Grey Fiske sent me was the fifty-third in my collection, which now contains 1873. Twenty-five years' connection with a paper is a record I am proud of. I take great pleasure in saying I have never been anywhere among professionals or in theatres where my credentials did not gain me the greatest courtesy. I hope that when another twenty-five years have been recorded in history my name will still be published with the Urbana letters in *THE DRAMATIC MIRROR*."



W. H. McGown.

ARE YOU TRUE BLUE?

Three Thoughts for the New Year.

Do you think true blue? That is to say,

Are your thoughts at night

Your thoughts by day?

Does "ever" mean always?

And "yours" all the way?

Do you think "true blue?"

Do you speak true blue? Or by faint praise

Damn your best friend?

Or with set phrase

As "may be," "Oh! that can't be so"

Open the gates to gossip's flow,

Do you speak true blue?

Do you act true blue? And when they're down

Do you give them a hand?

Or is it a frown?

Do you throw them a lifebelt?

Or let them drown?

Do you act true blue?

WILFRID NORTH.

AT THE THEATRES

To be reviewed next week:

COUSIN BILLY.....Criterion.
ONCE UPON A TIME.....Berkeley Lyceum.
HARDELL VS. PICKWICK.....Princess.
SWEET LAVENDER.....Princess.
GERMAN REPERTOIRE.....Irving Place.
THE ENEMY OF THE PEOPLE.....Berkeley Lyceum.

Princess—The House of Burnside.

Play in three acts, adapted by Louis N. Parker from Georges Mitchell's *La Maison*. Produced Dec. 26.

Richard Burnside.....Edward Terry
Robert Parmiter.....William H. Day
Marion Burnside.....Cynthia Brooke
Margaret.....Beatrice Terry
Richard.....Roy Lorraine
Mr. Williams.....W. T. Lovell
John.....W. H. Denny
Jack Morrow.....A. Hyton Allen
Betty.....Nelly Mortyne
Jenny.....Clara Earle
A Postman.....O. MacManus

The coming of Edward Terry, so well known and popular for forty years in England, is one of the important artistic events of a season greatly enriched by famous artists. He was most cordially welcomed at the Princess by a large audience, and in response to many curtain calls, expressed his gratitude in a few well-chosen words of courtesy.

The House of Burnside had its first English production the middle of last May. Its French form was quite altered to suit the British taste, and its vitality suffered in the process. The theme deals with the struggle between a man's family pride and ambition and his love for his family. The first act is at the office of Burnside, a bluff, rough but lovable shipowner of sixty, who has even neglected wife and son to build up the business which, with his grandchildren, forms his sole pride and joy. He even quarrels lovingly with his old bookkeeper, whose daughter is their mother, contending that they are more Burnside than Parmiter. The first act is pure comedy of quaint character drawing, and gives Mr. Terry a chance for that art, in its lovable side, for which he is most famous. He comes out for qualities by which children can sway him, but that very charm causes the weakness of the play.

From a letter, which he had no business to open he learns that one of those grandchildren has another father than his son, hence is not of the House of Burnside. This is the climax of the act.

In the second act all the preparations for a happy family reunion and the New Year's dinner come to a night, for Burnside arrives to cross-examine the children's mother as to which is entitled to his fortune and love and which is illegitimate, and he informs the girl's father of her fall. This is a selfish and dramatically weak point, for it was needlessly cruel and unjustified by any but the needs of French play construction. In a scene which has great emotional possibilities that were made the most of by Mr. Terry, though he was hampered by an inadequate mother, he decides it must be the boy who bears his name. She refuses to tell which, as it would ruin the life of the other, in a despair which ends with an ordinarily melodramatic tableau and curtain, as she throws her arms about both and shrieks: "I love both my children!"

The third and last act shows the suffering old man making his will, which will disinherit them both unless she shall tell which is entitled to his love. This hardly carries conviction, except as a dramatic device, for the audience knows the old man loves the grandchildren, with whom he meets as the curtain falls on a play which has become unnatural and tiresome.

The play is further weakened by having the lawyer in a maudlin state, which he calls "love," about the mother, and a love scene between the two grates on the nerves more even than love scenes with mothers always do, because played from the side of physical attraction.

There is a returning lover, Tommy Atkins, just back from the war in South Africa, who has a comedy love affair. While finely done by a skilled artist (A. H. Allen), and aided by the capital work of the well-played boatwain of W. H. Denny, it was a new patch made to cover a weak bulk, its very brightness leading to suspicion of its polished work.

Mr. Terry is a great artist, but a comedian. It is deep-rooted in human nature to prefer themselves in everything but what they do best and easiest. Disraeli thought himself a great tragedienne, and is pathetic in the part, as a public which prefers to crowd to her comedies. Such instances might be cited by the column. It is sincerely to be hoped that Mr. Terry will give New York those plays through which is allowed to shine the searchlight of his skilled genius, undimmed by the fog of sob-sodden parts.

W. H. Day played the rival grandfather and confidential clerk with such a fine touch of characterization that he helped much in building up the charm of the first act, and showed the effects of fine schooling in Irving's companies. Beatrice Terry showed the same girlish charm which delighted in The Man from Blarney, and won an ovation on her own. Roy Lorraine was an able childish second, and quite explained the grandfather's pride in the one who was to bear his name and continue the house.

Casino—Lady Teazle.

Musical version of The School for Scandal, in two acts; book by John Kendrick Bangs and Roderic C. Penfield; music by A. Baldwin Sloane. Produced Dec. 24.

Sir Peter Teazle.....W. T. Carleton
Sir Oliver Surface.....Clarence Handyside
Sir Benjamin Backbite.....Augustus Barratt
Sir Harry Bumper.....Jack Taylor
Joseph Surface.....Stanley Hawkins
Charles Surface.....Van Rensselaer Wheeler
Crabtree.....Owen Westford
Moses.....Albert Wilder
Snake.....Edmund Lawrence
Trip.....John Dunsmuir
Mrs. Candour.....Phoebe Coyne
Maria.....Ella Ryan
Mollie.....Nellie McCoy
Lady Sneerwell.....Lucille Saunders
Lady Teazle.....Lillian Russell

The entrance was nearly filled with Russell flowers and the auditorium was entirely filled with Russell friends, who crowded to bid the beautiful Lillian welcome back to that stage centre which is the musical-comedy queen's right. When she finally appeared in a superb gown of the period there was one delighted gasp of pleasure, and the general exclamation, "Younger and prettier than ever!" The ovation that followed was long and most enthusiastic.

The restless public soon tires of anything which is mere empty amusement or pleasure, and the joys of stupidly hammered together stuff called "musical comedy," which was only meant to momentarily hold a bunch of show girls, have become as ashes to the lips. A huge sigh has gone up (or down) for something cleverer than mere kicking and horse play. Spot lighted displays from department stores in a mass of witless gorgeousness, have been condemned to die the death. In Lady Teazle, which is the condensed cream of Sheridan, those who are not mere eyes, but have something behind their foreheads, can find that with which to satisfy their cravings for something better. Here is true wit in dialogue that is Sheridan good, daintiness of pictorial charm, the beauty of womanhood, the nerve and vigor of manhood, the elegance of a great comedy, and all served with that art which is in the highest appropriateness. The question is, will they come? For the future of the better forms of musical comedy, it is devoutly hoped they will. If they do not, it will only show

their lack of sincerity in their wall. Sincerity is to be feared in a Casino clientele.

Mr. Bangs and Mr. Penfield have shown the finest taste and literary appreciation in their treatment of the classic School for Scandal, and their work has never marred its old time refinement. They have embellished rather than desecrated, as less appreciative retouchers would have done. Their reverence for certain scenes has even allowed the musical-comedy tempo to be retarded at times and more than the public is accustomed to in the slap-bang school. The result was a bit bewildering to those who did not know the story or how to take true comic opera, which is too rarely seen on our stage. This is one of the things they do better at Paris. Especial credit should be given the Shuberts for the good taste shown in the artistic settings (by Frank Dodge and Gates and Morange) they have furnished for this old time jewel. The costumes were unusually beautiful, and richly appropriate.

Miss Russell was a delightful surprise in her sincerity of acting and the really good work she did in the quarrel and screen scenes. Here was plainly shown the sure touch of the higher comedienne, for which her work at Weber and Fields gave her little opportunity. Those who expected to be shaken with the fool's easily-started laughter were disappointed, but those who could appreciate the better things stood up after the last curtain and shouted their approval, as the beautiful star was nearly drowned by the inrushing tide of a floral flood.

Mr. Bangs responded to the calls with one of his characteristic impromptu speeches and gave a graceful tribute to the master his work has only honored. Sheridan never dreamed of the possibilities of such a gorgeous modern dress for his comedy. Mr. Bangs might have indicated the old and the new by appearing half in powder and satin and half in modern evening dress.

The work of the support was better than mere support, much of it would have been creditable in a production of the classic itself. Especially notable were the fine characterizations of Clarence Handyside, W. T. Carleton, Van Rensselaer Wheeler, John Dunsmuir, Augustus Barratt, and Owen Westford. They were artistic in the best sense of what was appropriate for time and place, without overacting or cheap striving for laughs or personal hits. The work of the others did not mar, and this was a difficult task. Elsa Ryan was a delight in the little she had to do as Maria, and was encased again and again for the charming way she rendered the fine feeling of her song in the Days of Grand-mama. Phoebe Coyne and Lucille Saunders played and sang excellently well, and Nellie McCoy had a fine opportunity for one of her dashing dances.

The high quality of the lyrics was caught and sustained by Mr. Sloane's music, which have the right satiny finish of the small sword period. "Dear Old London Town," "In the Good Old Days," "Charity, Sweet Charity," "A Woman is a Frail Thing," "Scandal-Scandal," the trio, "The Dainty Milliner," and "Tittle-Tattle" linger in the memory especially.

Lady Teazle is a character of history and far more living and lovable than many ladies whose names are in the school histories and whose ashes lie in Westminster. This kind treatment of her domestic troubles is just as legitimate as making operas of Othello and Hamlet. If the gentlemen who were so good to her will not favor us with their own views of women of today, it is devoutly to be wished they will give us more such dainty ladies set to music.

Knickerbocker—The Winter's Tale.

A play by Shakespeare. Revived Dec. 26.

Leontes.....Henry Jewett
Mamillius.....Dagmar De Vere
Camillo.....Frank Vernon
Antigonus.....James L. Carhart
Cleomenes.....Carter Weaver
Dion.....John Junior
Boschoro.....Leopold De Vere
Priest.....Walter Maxwell
First Lord.....Alfred Hudson, Jr.
Second Lord.....Robert Tate
First Councillor.....W. F. Hamerick
Second Councillor.....Thomas Day
Court Officer.....H. Leffer
Court Herald.....Charles Langley
Officer of the Guard.....Frank Righton
A Steward.....James L. Carhart
A Gaiety.....J. Webb Dillon
A Mariner.....M. L. Bassett
An Attendant.....Frank G. Bennett
Hermione.....Miss Allen
Perdita.....Zeffe Tilbury
Emilia.....Louise Jansen
First Lady.....Florence Randolph
Second Lady.....Mabel De Vere
A Singing Girl.....Daisy De Vere
Polixenes.....Boyd Putnam
Florizel.....James Young
Archidamus.....W. H. Denny
Old Shepherd.....O. Leslie Allen
Clown.....Sidney Bracy
Autolycus.....Frank Currier
A Page.....Maurice Stewart
A Boy.....F. Day
Mopsa.....Evelyn Weddell
Dorcas.....Phyllis Yonke

The large audience at the Knickerbocker on Monday night found much to satisfy the eye in the series of richly colored stage pictures afforded by The Winter's Tale, revived by Viola Allen after an interval of sixteen years since its last performance in New York. It is a pity that it cannot be truthfully said that the "ears" of the audience were given as great a meed of satisfaction. The story itself, with its straining of the probabilities, makes the auditor unusually dependent upon the musical and poetic lines and their adequate rendering. At the hands of some among Miss Allen's company the verse that was most beautiful suffered the most. The play was cut to meet the needs of modern theatre hours, but the condensation was judicious, and left intact the beauty and poetry which so strongly mark the play.

In the two-fold role of Hermione and Perdita, Viola Allen had to draw marked contrasts and leap wide depths of feeling from the sublimely gleaved patience of the outraged wife and Queen to the puerile and exuberant naturalness of the maid Perdita. Of the two, she conveyed a truer note of meaning in the latter. As Hermione, passive patience was her keynote, and one listened for a note of real passion in her answer to the violent charge of Leontes. There was much tenderness and grace in the scene with her son Mamillius.

To those who have seen Miss Allen frequently, she revealed herself in a new and charming light by her girlish naturalness and sweetness in the scene in the Sylvan glade with Florizel, and her dancing was that of a veritable wood nymph, unconscious of observation, in her chosen haunts.

Henry Jewett as Leontes was not convincing in his jealousy, but his general grasp of the character was virile. His reading was not so good as that of Polixenes, played by Boyd Putnam. The men in general had a tendency to mouth their words, and Frank Vernon as Camillo was most pronounced in this. Among the smaller bits, the shepherd of C. Leslie Allen and the Autolycus of Frank Currier were the best. Zeffe Tilbury as Paulina was satisfactory, though suffering from a horrible cold. It may be added that when Mary Anderson produced the play Miss Tilbury was in the cast as Mopsa.

The rustic dance in the scene in the glade made one of the most beautiful scenes of the evening, and the statue scene of the last act gave Miss Allen a chance for a very beautiful pose. The newborn babe, which was supposed to be Perdita, did not wait when left on the desert shore of Bohemia, but it was a wonderfully ridiculous bit of wooden comedy in its two appearances. One felt sorry that it could not be left forever hidden among the rocks. The stage settings were altogether harmonious and beautiful. Curtain calls were numerous.

Fifty-eighth Street—Checkers.

Thomas W. Ross began an engagement of two weeks at this house last week in Checkers, meeting with the usual appreciation from a series of

crowded houses. The scenes at the race track stirred the sporting blood of the spectators to the boiling point, and the star was given an ovation at every performance. Checkers continues for this week, and on Jan. 9 Mr. Proctor will install a branch of his stock company, which will begin with Thelma, and continue for the rest of the season. Vaudeville will be given between the acts.

Liberty—In Newport.

A musical burlesque by John J. McNally, lyrics and music by Cole and Johnson. Produced Dec. 26.

Alert Pincherton.....Peter F. Dalley
Percy Van Alstyne.....Joseph Coyne
John Bankwell.....Lee Harrison
Nell Nelson.....Charles E. MacDonald
Burton.....Alfred Fisher
Harvey Hawes.....Louis Kelso
Jim Props.....Frank Todd
Viola Cartwright.....Virginia Earle
Mrs. Jack Bankwell.....Edith Yerrington
Belle Martelle.....Sue Stuart
Lillian Mason.....Lillian Hudson
Lillian Bankwell.....Elphye Snowden
Piano Girl.....Florence Brennan
May.....Alice Palmer
Daisy.....Irene Palmer
Mille.....Gussie Bennet
Carrie.....Mildred Claire
Lorette.....Edith Milward
Mlle. Fleurette.....Fay Templeton

This comedy company is evidently planned to make the Liberty Theatre a second Weber-Fields. Expense has not been spared in staging the first offering, and there is a large and nimble chorus which is well costumed and hard worked. The company is headed by several of the cleverest and most popular of Broadway favorites in this line of amusements. All that is lacking is a vehicle worthy of their art.

In Newport starts with a situation susceptible of fine treatment. A henpecked husband, Bankwell, is tyrannized over by even the fashionable butler he pays, and he has written letters to a French girl, Fleurette. A comedy detective arrives to find these and learns that the same Parisian has letters the wife has written. There are two pairs of mixed lovers and a wandering, silly Englishman who has written a play. Here either the ideas of the librettist gave out or he was trodden under the pretty feet of the prima donna, for all story is lost and none of the chances for society satire and burlesque are seized. The piece is merely a glided vaudeville, with duplications of all the favorite acts and ideas successful lately in that line.

In the second set there is a faint idea that the Englishman's play is being rehearsed or played to the Glad of it. In the last set the chorus give a girl's idea of the football game in The College Widow. With clever ideas and good music much could be done besides the merely reminiscent with such clever artists as Fay Templeton, Virginia Earle, Peter Dalley, Joseph Coyne, Lee Harrison and others. Even they need something besides wads of money to hand out and be successfully entertaining for a whole evening.

The audience, which did not half fill the house, enjoyed the clever lines which bobbed up occasionally and were recognized as good old friends. There was nothing to tax the mentality of the best and heaviest diner, and much that was coarse or vulgar. The piece shows the high literary order of the lines found in the gilt paper crackers of the Christmas trees; all it lacks is ideas.

Fay Templeton had little chance for her art, but gave a hint of it in a capably clever imitation of Lillian Russell doing a spot light solo. Her songs, "Scandal," "Mary Was a Manicure" and "Nobody But You," were encored again and again. The last had the rhythm for which these composers are liked and in which they are at their best. They failed in the more difficult numbers, seemingly lacking in ideas, breadth of musical education and knowledge of counterpoint and orchestration. Virginia Earle repeated her former successes in "Stockings" and "Peggy is a New Yorker Now," but both songs were unworthy her charm in their commonness of theme, the last being an imitation of "Her Golden Hair Was Hanging Down Her Back" and many others which treat the country girl's loss of innocence as a joke. For fear the audience would miss the delicate point it was illustrated by batches of girls in country drab, street stain and fast colors.

Peter F. Dalley had a chance for the many changes that delight the multitude of his admirers, and led a rollicking chorus through the many verses demanded of the usual "Lulu" school of composition. Joseph Coyne did his silly Englishman in his inimitable style and sang and danced his easy way into the good graces of his audience. His song, "How a Monocle Helps the Mind," while not mentioned on the programme, was one of the few artistic hits that stood out clearly above the hodge-podge, because of his art and finish.

New York—Home Folks.

A play in four acts, by C. T. Dazey. Produced Dec. 26.

John Selby.....William Ingersoll
Joe Hawkins.....Thomas A. Wise
Squire Andrews.....Samuel Reed
Old Mat Niles.....Arthur Sanders
Pat Heekle.....Charles Stedman
Paul Niles.....W. S. Hart
Walter Clayton.....Walter Thomas
Dan Kintrell.....Charles Lamb
Lem Brown.....Charles Mason
Hank Hopkins.....Morton McKim
Bert Hopkins.....Jack Ryan
Bud Heekle.....Rosa Marston
Ruth Clayton.....Crystal Herne
Mrs. Martha Selby.....Ida Waterman
Sis Durkee.....Julie Herne
Rolly Hopkins.....Frances Stevens
Sadie Heekle.....Alice Braham
Pearl Snyder.....Desirée Lazard
Susie Galloway.....Belle Daube
Maud Miller.....Myra Brook
Mrs. Jane Penick

Home Folks illustrates the habit of imitation that characterizes so many managers, who, seeing a success on certain lines, seek to duplicate it, and who imagine that by enlarging upon the successful effort they may be able to surpass it. There may have been something in Mr. Dazey's original, but it is ruined by either the stage management or the managers, who tried to put a rural play on like a Humpty Dumpty production. The idea of doing a rural play with a bigger crowd and more brass and noise than the play that served as a model possesses, is here illustrated with unhappy effect.

If one love story is necessary, many love stories ought to be better, reason the imitators. So, in Home Folks, the public is given four. The result is like watching a four-ring circus. The first act develops that the villain loves the city boarder, as does the hero, who is loved by a girl from some evil place called "the bathhouse." This is in addition to the love story of his mother, who has three comedy suitors, and the hired girl has her love story, not to mention several among the children, and these various threads result in a tangle that confuses.

There are delightful character touches, however, like those of the boy who has to churn instead of going fishing, a country dance, a picnic with brass band (à la County Chairman), and introduced specialties of climbing a greased pole, a sack race and chasing the greased pig, which is introduced squealing. These diversions may be funny, and often are, but all story drops dead while they are in progress, and the jumble is only a continuous vaudeville performance.

After a good love scene in the first act the mischievous boy is run on and spanked. Anything for a laugh as the curtain comes down. After a good fight between the two men at the bridge, as the villain attempts to keep the hero from going to save the brother of the girl he loves, the villain is knocked down, hero runs across the bridge, and the lynching party in pursuit is stopped by the boys coming across the bridge dressed in barrels, as their clothes have been stolen while they were in swimming. Hang art and story! Anything for a laugh at a curtain. The one who has seen lynchings or

men in earnest was convinced that such a trifle would not stop them.

The story is so trivial and trite more of it need not be indicated. The settings by Marston were fine, especially the old mill, and the effect of the old river steamboat was good. The company worked hard and well when they had a chance at anything worth while, but they were hampered by the gross unnaturalness of the material which blended melodrama and worthless farce until every one had lost all bearings.

There were so many good bits of work done by the actors that many shortcomings in the play itself were overlooked. Julie Herne did sincere work as a barefoot country girl. Ida Waterman was the lovable "widder," in a lovable way. Crystal Herne was the pretty city girl, loved by all, and played with sweetness. Frances Stevens was droll as the hired girl. William Ingersoll gave a fine touch to the hero. Thomas A. Wise was capital as "fit only to fiddle and fish" and had the centre of stage and interest whenever he was on. Samuel Reed, Arthur Sanders, and Charles Stedman gave three as finely made up and characterized country types as have been seen for a long time. W. S. Hart was strong and convincing in the almost opportunityless part of the villain and did the most possible with his part. Walter Thomas was sincerely good. Charles Lamb was so convincing as chief of the horse thief gang that he might have saved the play if introduced from first to last. Jack Ryan and Howard Sloat were capital as real boys, and added many laughs by finely done bits of character.

American—Shadows on the Hearth.

Comedy-drama in five acts, by Louis Eagan. Produced Dec. 26.

Tom Eaton.....James M. Brophy
George Berrick.....John J. Pierson
Rev. Arthur Irving.....Ben S. Mears
Fred Vaughan.....Thomas H. Ince
Corporal Berrick.....Maurice Heddes
Amos Pollock.....Percy Plunkett
Hungry Jasper.....Charles Avery
Ned Berrick.....J. Frank Gibbons
Henry Berrick.....Will Emerson
Jack Holloway.....Frank Mackin
Bill Bartlett.....William J. Madison
Deacon Burns.....Frank Gibbons
Kate Berrick.....Gertrude O'Malley
Nell Berrick.....Adeline Mann
Maria Berrick.....Rita Harlan
Mrs. Pollock.....Annie Mortimer
Mrs. Eaton.....Elizabeth Morgan
Moll McManus.....Louise Valentine

James M. Brophy, well known East and West as a clever leading man for several seasons past, made his New York debut as a star last week in a comedy-drama called Shadows on the Hearth, under the management of Arthur C. Alston. Mr. Brophy is a man of commanding appearance, who knows how to hold an audience and dominate a scene requiring strength and skill, and his work met with an appreciation that showed that Mr. Alston has made no mistake in selecting him for stellar honors. While Shadows on the Hearth is a play that appeals to the masses, Mr. Brophy will shine to greater advantage later on in a drama that will give him a wider scope for his undoubted talents.

The scene of the play is laid in the village of Frenchtown, N. J., and the characters are all village "types." The time is 1861, and the outbreak of the Civil War is the topic of the hour. The story has little to do with the war, however, beyond the fact that Tom Eaton, the hero, enlists as a private and returns as a major. Tom is in love with Kate Berrick, who has a sister, Nell, who loves "not wisely," Kate and Nell go away from home for several months, ostensibly to teach school, and the morning after their arrival home a baby is found on the doorstep. It is taken in and cared for, and through an accident the father of the girls learns that the baby is the child of one of his daughters. In order to find which is the guilty one he snatches up a kettle of boiling water and lifts it over the cradle with a threatening gesture, when Kate, with extraordinary sisterly love, throws herself across the cradle to protect the child. The father immediately turns her and the baby out of doors. She finds shelter with Tom's mother, and Tom sets about hunting down the supposed guilty man. He suspects the village parson, and there is a strong scene, in which the minister swears his innocence, and also lets Tom know that Kate is not the mother of the baby. Fred Vaughan, the father of the child, who had been secretly married to Nell, returns from the war in time to straighten matters out and die, leaving the road clear for a marriage between Nell and the parson, who had been devoted to her, in spite of his knowledge of the facts in the case. Kate and Tom are reunited happily, and the shadows disappear from the hearth in the most approved manner. It may be seen from the outline of the plot given above that there is nothing very new or startling in the play. It is of the sort that appeals strongly to the patrons of the popular priced houses, and is neither better nor worse than a dozen others of its kind. It will probably be very popular on the road, and Mr. Alston should get a good return on his investment.

Mr. Brophy made the most of his opportunities and was notably good in the scene with the minister in the fourth act. Gertrude O'Malley as Kate played sympathetically, and Adeline Mann as Nell was fairly effective. Percy Plunkett and Annie Mortimer were amusing as a comedy married couple at times. Charles Avery and Louise Valentine appeared as a pair of country kids. Miss Valentine gave a very natural impersonation of a country girl, though the part was not calculated to show her talents at their best. Ben S. Mears as the parson deserves a word of praise, and Thomas H. Ince as the semi-villain was effective.

Mr. Alston deserves credit for the excellent manner in which he has mounted the play. The settings of the fourth and fifth acts are very pretty and the light effects are excellently managed.

West End—Me, Him and I.

Musical comedy in three acts; book by Willard Holcomb; score by Max Hoffman; lyrics by Vincent Bryan. Produced Dec. 26.

U. Kahn.....George Bickel
Dusty Dawson.....Harry Watson, Jr.
Con Conn.....Ed Lee Wrote
Klondike Charlie.....John J. McCowan
Hon. Hiram Rolla.....Thomas Carlton
Willie Rolla.....Edward B. Adams
Lord Storm.....George Germaine
Vera Stormburn.....Marion Stanley
Seattle Sal.....Gertrude Hoffman
Costa Rolla.....Rita Pearce
Marjory Gold.....Emily Sanford
Clay Butte.....Emily Ford
Sassy Butte.....Esther Morse

The latest effort of Hurlit and Seamon to provide amusement for the popular priced theatregoers resulted in the presentation last week at the West End Theatre of Me, Him and I, billed under the description, a fantastic farcical frivolity and musical spectacle. It was all that such superlative adjectives intimated, in that it provided remarkably good comedy, singing and dancing. The atmosphere was a bit melodramatic, and the story was laid in the region of the Klondike. The first act showed the railroad station and docks at Seattle; the second, on board the yacht *High Roller*, and the third, Main Street, Dawson City.

The central figure in the threadlike plot was an English lord, who has become rich through his Klondike mines, but who will not court happiness until possessed of the hand of an American heiress. He loves her and wants to be really loved in return. To hide the glamour of an English title he disguises himself as a theatrical manager taking his company to Dawson City and becomes the guest of the girl's father on their private yacht. Upon reaching Dawson City the desired happiness is in view and the complications resulting from such a trip gave opportunity for the essential details of up to date musical comedy.

George Bickel as U. Kahn, a German bandmaster; Harry Watson, Jr., as Dusty Dawson,

and Ed Lee Wrothe as Con Conn, a Hibernian, furnished the comedy throughout the action of the piece. George Bickel is a capital German comedian and has an original, easy style that was absolutely refreshing. Harry Watson was at times quite funny, and Ed Lee Wrothe, almost. Ed B. Adams sang well and conducted himself in his usual characteristic winning manner. Marion Stanley and Etta Pearce, two very picturesque young ladies, proved interesting whenever opportunity was afforded them. Gertrude Hoffman deserves praise not only for the clever and artistic manner in which she has produced the musical and dancing numbers, but for her individual dancing and singing. She was repeatedly encored in a catchy number, "Harry, Harry." The football number and the song of Nations final call for special mention. "Over the Moonlit Sea," a duet by Marion Stanley and Ed B. Adams, also won recognition. The chorus was pleasing, the scenery, costumes and effects all that could be desired. Me, Him and I is an excellent production for popular priced houses. Note of The Merry Shop Girls, this week's attraction, will be made next week.

Fourteenth Street—Common Sense Bracket.

A comedy of village life in Maine, by Charles W. Doty. Produced Dec. 28.

Bruce Brackett..... Richard Golden
Newton O'Connell..... Theodore Babcock
Robert O'Connell..... Frank Green
Richard Saunders..... H. S. Northrup
Silas Stubbs..... Richard Nesmith
Sol Saunders..... Charles B. Hawkins
Hiram Boggs..... Charles Carter
Marion Osgood..... Florence Rockwell
Kate O'Connell..... Esther Lyon
Rachel Brackett..... Agnes Scott
Letch Billings..... Blanche Rice
Mervia Spofford..... Minnie Milne
Little Cynthia..... Faye Cusick
Mildred Bickford..... Minnie Watson
Clunie Webb..... Rene Harris
Eudora Simpson..... Minnie Lee
Henrietta Whipple..... Louise Galloway
Pickles..... Master Arthur Gibson
Alden Bickford..... Spader Johnson
Lewellyn Peavy..... Harry La Rue
Gill Norcross..... John Henry
Art Pickering..... Walter English
Martha Ames..... Ben Vereecken

Richard Golden seemingly wished another old Jed Prouty, and Mr. Savage was quite willing to have another David Harum on his hands; the result is Common Sense Bracket, which they call "an illustrated narrative of Maine life." They might as well have called it "moving pictures," as far as any dramatic interest is concerned.

The main story is about Marian Osgood, who is engaged as music teacher at Winthrop, Maine. The village women hear she has been on the stage and demand that she be removed from before their pure eyes. Bruce Brackett is president of the School Board and proprietor of the local " tavern." He stands by the girl. They make it so hot that she resigns. When she is leaving town Brackett gives her a token wrapped in a page from the old hotel register. She is followed by the loving rural swain, who is also trying to save his brother's wife, who is going to run away with the villain, but who, fortunately, is run away with himself by a pair of wild colts and drops dead, falling the whole length of the hotel stairs at the climax curtain of the Keystone act. Of course the girl returns in the next and last act. Brackett learns that she is his daughter in the one fine scene of the play, the repentant wife returns to the fatted calf and all ends suitably.

The play started so promisingly that regret was felt that it was not on Broadway, but the broadness of treatment and over-characterization, that frequently amounted to caricature, soon showed that it was in the right place for broad handling to be liked, and liked the comedy certainly was by a laughing house for its very rollicking spirit of farcical treatment. The plot has numerous weaknesses as a vehicle for a star. He has little to do with the main stories, and this little is hurt further by his own overdone deliberation of speech. He holds his face like a mask, with too evident effort, the while his eyes are merrily roving around recognizing friends in the audience or seemingly counting up the house and totally destroying all sense of sincerity and reality in the character played. The weakness of the story was largely hidden by capital stage management, in which could be recognized the expert craft of the Marlon. This came to the foreground strongly in the "strawberry festival" and the country band, which caused shrieks of laughter by its ludicrous suggestions of the real thing.

Agnes Scott deserves especial mention for the sincere work she gave in the above mentioned scene as the repentant daughter. There was the quiet conviction of true art in this that was not indicated in the first acts, largely because of the author. There were many character hits, as is inevitable in an entertainment of this type. One of the best of these was the giddy old maid of Minnie Milne, and the cleverly worked of Charles Carter, who is policeman, auctioneer and hack driver of the town. Charles B. Hawkins was very fine in a clearly drawn and never overdone type. Richard Nesmith delighted with low comedy work. The serious characters were not as well done, lacking the convincing sincerity of artists of the higher kind, but their audience let them pass and the reviewer will be equally kind.

Broadway—Fritzi Scheff.

Fatinitza, a comic opera by Franz von Suppe. Revised Dec. 28.

Lieutenant Vladimir..... Fritzi Scheff
General Kanchukoff..... Albert Hart
Princess Lydia..... Elaine de Sellem
Izset Pacha..... Louis Harrison
Julian Sinclair..... Richie Ling
Sergeant Steppann..... Arthur Cunningham
Hassan Bey..... Otto West
Mustapha..... Campbell Donald
Captain Vassili..... F. M. Boyd
Lieutenant Ossip..... Henry Coote
Volk..... A. Barbara
Hanna..... Mabel Allen
Dimitri..... Ida Hawley
Fedor..... Louise le Baron
Ivan..... Ada Meade
Casimir..... Ila Niles
Gregor..... Bertha Holly
Michel..... Grace Spencer
Marshallah..... Josephine Bartlett
Nursadah..... Ida Hawley
Diona..... Louise le Baron
Beulah..... Ada Meade
Odallique..... May Meyer

It is nearly three years since von Suppe wrote this charming conceit conceived in the true vein of comic opera. Its popularity and spirit are appreciated to-day, as was shown by the enthusiasm of the fair-sized audience which greeted Miss Scheff on Monday afternoon.

Her art has never had such a chance since she left the ranks of the Metropolitan forces. Her skill as an actress had full elbow room, and was shown delightfully in the touches she gave to her assuming of the lieutenant's part and her return to woman's wiles and wickeries in the scenes which gave her charming femininity scope. She well earned her repeated recalls and encores.

The opera has been brought up to date by topical allusions, and is so well built it can stand much modernizing. It is so bright and full of the spirit of true comedy it ought to be this star's long sought opportunity. The music is refreshing in its melody and tunefulness after some of the so-called inflections recently foisted on a long-suffering public.

Irving Place—The Shooting Star.

Farce in four acts by Gustav v. Moser and Otto Girndt. Produced Dec. 29.

Schubert..... Gustav v. Seyffertitz
Sanctus..... Willy Frey
Clotilde..... Elisabeth Arians
Fanny..... Margarethe Russ
Dr. Hans West..... Otto Otbert
Erna..... Hedwig v. Ostermann
Hugo Wimmel..... Harry Walden
Selbhorn..... Fritz Kleinke
Manseberg..... Marie Reichardt
Agnes Munchow..... Jacques Lorian
Edmann..... Bertha Stadler
Hanne..... Martha Wilhelm
A dress maker.....

A lively performance of von Moser's and

Girndt's four-act farce. The Shooting Star, conceived with laughter the audience at the Irving Place Theatre last Thursday night. The company entered heartily into the spirit of the play and seemed to enjoy itself as much as did the people in front. The acting was first rate throughout, no weak spot being discernible anywhere in the cast. Harry Walden as the shooting star, Wimmel, was admirably light and easy. Many deft touches proved his qualification for this line of work. Otto Otbert, who was the jealous husband, Dr. West, was entirely successful. Gustav von Seyffertitz was a sidesplitting Schubert. Willy Frey made much of the part of Sauerbrel. Fritz Kleinke as Mauseberg distinguished himself. Hedwig von Ostermann was an attractive Erna. Both Elisabeth Arians as Clotilde and Margarethe Russ as Fanny were thoroughly at home in their respective roles.

Metropolis—Cohen's Luck.

Comedy in three acts, by Lee Arthur. Produced Dec. 26, 1904.

Abe Cohen..... Joe Welch
David Moss..... Henry Conklin
Sam Blumenthal..... Charles Aveling
Steve O'Rourke..... James Casey
Tom Tucker..... Bobbie Barry
Samuels..... Edward McNutt
Lashl..... W. T. Bowman
Cook..... Frank Parmelee
Rev. Dr. Lewis..... Kelsey Conboy
Brixton..... Thomas Carmody
Limp Jim..... Joseph C. Stuart
Jockey..... Paul McArthur
Mrs. McGee..... Maggie Le Clair
Bonnie..... Bljow Washburne
Rosa Cohen..... Cella Alsberg
Minnie..... Olive Temple
Anna Ware..... Lottie Learn
Bertha..... Mable Edmonds
Lise..... Dorothy Nelson

Joe Welch appeared at the Metropolis in his new starring venture, Cohen's Luck, last week, and scored a success. The new play gives him abundant opportunity to display his powers of mimicry, and its plot is sufficiently interesting and reasonable to furnish the proper setting for his efforts. His impersonation of the middle-aged "Yiddisher," Abe Cohen, was marked by a sympathetic and humorous conception of the character that was very effective, showing considerable advance on his work in The Peddler.

Abe Cohen, the hero of the comedy, is a poor restaurant keeper, much addicted to lottery playing. One of his tickets he has shared with a neighbor, Mrs. McGee, each keeping a half of the precious slip. The ticket wins \$10,000 prize, and Cohen sees himself a millionaire already, when, unfortunately, Mrs. McGee has her pocket picked and her half of the ticket is stolen. Then ensues a long search for the thief. He is finally discovered, the lost half is recovered, and the joint owners amicably divide their long-deferred fortune.

Of the supporting company, Bljow Washburne as Bonnie was very successful in her role of the hoydenish daughter, her pleasing personal appearance and sprightly rendering of the part making a strong impression. Maggie Le Clair appeared advantageously as Mrs. McGee, and received enthusiastic applause for her genuine Irish songs. Cella Alsberg as Rosa Cohen appeared in Act III, and wore a black silk costume that had every indication of being a genuine heirloom. Joseph C. Stuart deserves mention for a clever bit of work as Limp Jim. The Steve O'Rourke of James Casey was equally noticeable for its vigorous and intelligent presentation. Henry Conklin as David Moss, and Charles Aveling as Sam Blumenthal were acceptable. Bobbie Barry as Tom Tucker handled his lines in a bright, snappy fashion, and Olive Temple took the role of Minnie with a quiet pathos that was pleasing. Dorothy Nelson's sketch of a "tough" girl caught the fancy of the gallery, and Kelsey Conboy was adequate as the Rev. Dr. Lewis. Other parts were well taken by Ed McNutt, W. T. Bowman, Frank Parmelee, Thomas Carmody, Paul McArthur, Lottie Learn, and Mable Edmonds. This week, The Rays in Down the Pike.

Empire—The Little Minister.

Comedy by J. M. Barrie. Revised Dec. 28.

Gavin Dishart..... Arthur Byron
Lord Rintoul..... Eugene Jepson
Captain Halliwell..... George Irving
Twails..... Lloyd Carleton
Thomas Whamond..... Charles Wickett
Rob Dow..... Joseph Francour
Micah Dow..... Violet Rand
Sneaky Hobart..... William Henderson
Andrew Mealmaker..... Richard Pittman
Adver..... Wallace Jackson
Sergeant Davidson..... Charles Pitt
Joe Cruikshanks..... T. C. Valentine
Nannie Webster..... Mrs. W. G. Jones
Pellice..... Margaret Gordon
Jean..... May Galyer
Lady Babble..... Maude Adams

Maude Adams appeared before a house full of her enthusiastic friends Monday, and seemed in better health than for some time. Her appearance was the signal for a hearty demonstration. After the first act, she was repeatedly called and a speech insisted upon, to which Lady Babble finally replied with a modest "I thank you." She played with all her well-known piquant charm and alluring gentleness.

There were two notable changes in the cast, Arthur Byron pleasing highly in Robert Edson's original part, and Charles Walcott proving most satisfactory in the role originated here by W. H. Thompson.

At Other Playhouses.

SAVOY.—Augustus Thomas' new comedy, Mrs. Leffingwell's Boots, will have its first presentation here on Jan. 11. The cast will include Fay Davis, Margaret Illington, Jessie Busley, Dorothy Hammond, Mrs. A. Adams, William Courtenay, Ernest Lawford, Vincent Serrano, J. H. Barnes, Louis Payne, Louis R. Grisel, J. A. Saville, M. J. Gallagher, and Del De Louis.

MURRAY HILL.—William T. Keogh, who has obtained a lease of the Murray Hill Theatre, will reopen it next week. The attraction will be Dan McAvoy and his company in the farce-comedy, The Mayor of the Bowery.

NEW STAR.—The Woman Who Dild, which was played here last week, turned out to be Theodore Kremer's Vacant Chair under a new name, the production of which was recently reviewed in THE MIRROR on the occasion of its presentation at the Metropolis Theatre. This week, Thomas Shea.

LYCEUM.—Sir Charles Wyndham and Mary Moore will be seen in The Case of Rebellious Susan, by Henry Arthur Jones, Jan. 9.

PRINCESS.—Edward Terry has added Bardell vs. Pickwick as a one-act after-piece. Sweet Lavender is announced for Jan. 7.

GRAND.—Lulu Glaser returns with A Madcap Princess.

WINDSOR.—The Child Wife will be the bill for the week.

OLYMPIC.—Robert Fitzsimmons will entertain the patrons of this house during the week.

MAJESTIC.—Babes in Toyland begins a three-weeks engagement.

GARRICK.—Liebler and Company will produce G. Bernard Shaw's You Never Can Tell for the first time in America at this house next Monday.

ACADEMY.—A modern version of Bartley Campbell's Siberia, which appears here, will be reviewed next week.

MANHATTAN.—Leah Kleeschna, as interpreted by Mrs. Flske at the Manhattan company, enjoys a phenomenal patronage.

THIRD AVENUE.—Manager Dixon has been giving his patrons some of their favorite melodramatic dishes these holiday weeks at the Third Avenue. Week before last Harry Leighton was featured in Mark E. Swan's At the Risk of His Life. Mr. Swan's play was tried successfully for a week by the Spooner Stock company in Brooklyn the season before last under the title of The Silver Dagger. Last week Lincoln J. Carter's Too Proud to Beg, with its sensational features. In the cast were: Fred Eckhart, A. E. Lynds, W. M. Sheldon, Mary Servoss, Nellie Filmore, Estella Vincent, Stella Boylan, Charles H. Gardner, Lewis Cavalier, Jake Simons, James White, and Arthur and Mildred Boylan as the children. This week, Escaped from Sing Sing.

THE STOCK COMPANIES.

Ola Jane Humphrey has been specially engaged by Mortimer Snow to play the two opening weeks of his new stock company at Scranton, Pa., and opened on Christmas Day. She is featured in The Christian and The Cowboy and the Lady. Her vaudeville tour has been postponed until after the holidays.

The Donna Troy Stock company is organizing at Milwaukee for a tour of Wisconsin, Illinois, and Missouri to be followed by a Summer stock engagement at San Antonio, Tex., where James L. Glass, the manager, is building a handsome Summer theatre at West End Park. This is the only place of Summer amusement in that city. The theatre is 50 x 150 feet in size and will be a handsome structure. The street car company is interested with Mr. Glass in the enterprise.

The two weeks' run of Carmen at Mortimer Snow's Troy Theatre, which came to a close on Saturday night, was a decided success. Edna Archer Crawford was highly praised by local critics for her performance in the title-role. The Holy City is the attraction this week. Mr. Snow opened his Court Square Theatre, at Scranton, Pa., yesterday, himself appearing as John Storm.

The Arnold Stock company broke all records at the Savannah Theatre, Savannah, Ga., Dec. 28, playing to the largest day's receipts ever done by a popular-priced attraction. Over 4000 paid admissions at the two performances is the record of the theatre.

AMATEUR NOTES.

Duriland's Riding Academy was packed to the doors the night of Dec. 28 with a fashionable crowd assembled to see the first amateur circus attempted in New York in many years. It was perhaps the most pretentious equestrian entertainment yet attempted by amateurs in New York. The amateur performers were pupils and patrons of the riding academy, reinforced by several professionals from the tent shows and the vaudeville stage. Charles T. Kraus, an instructor of the academy, was the ringmaster.

King's Crown, the leading undergraduate society at Columbia, has made arrangements for the annual musical comedy to be presented by the students. It is decided that a comic opera in two acts, entitled, The Khan of Kathan, will be presented at Carnegie Lyceum about the middle of March. It is by H. W. Albert, who wrote the music, and K. S. Webb, who wrote the book and lyrics. Their play was the only one submitted, though the selection was open to competition among the students.

On Wednesday and Thursday evenings of last week the students of St. Francis Xavier's College produced in their theatre a new play, entitled Telemachus, and written by J. D. McCarthy especially for the students. It is thoroughly modern in treatment. The last scene shows the Roman Coliseum. D. D. F. Malone played Telemachus. Other parts were taken by Edward Dore, Charles O'Keefe, John Kaffer, Robert King, William Collins, Arthur Hilly, Eugene Clancy, John O'Brien, Noah Standcliffe, and Gregory Gannon.

AMONG THE DRAMATISTS.

Booth Tarkington's novel, "A Gentleman from Indiana," will be produced in Indianapolis in play form by Liebler and Company, Feb. 27, with E. J. Morgan as the star. After a week's engagement in the home of the author it will begin a road tour and will probably be seen on Broadway later in the season. Jacques Kruger, Blanche Chapman, F. C. Bangs, and Scott Cooper have already been engaged for the company.

Fitzgerald Murphy is at present located in the new gold camp of Goldfield, Nev., gathering material for a new play which he is writing. He will return to New York via Panama next May. Mr. Murphy has located five claims in Diamondfield. Duncan B. Harrison, Barton Pittman, and Charles Erlin Verner constitute the theatrical colony of the latest bonanza district.

Two to One, a comedy by George E. Lask, has been accepted by a prominent star for an early production. Mr. Lask has been working on this piece for over a year.

CUES.

Lewis Morton, who this season has been staging and producing plays for W. T. Keogh, Sam Blair, James H. Wallick, and Charles A. Taylor, while playing in Cincinnati was specially engaged by John Mitchell, manager of Alice, Where Art Thou company, to change it from a straight comedy into a musical comedy. Mr. Morton succeeded in making a musical farce out of the English comedy in one week.

Edward Trautman, who was musical director of the Viola Allen company last season, is now with the Richard Mansfield company.

Rehearsals have begun for A. M. Miller's production of The Queen of Frenzied Finance. H. H. Niemeyer's melodrama of the Chadwick sensation, "Frank Hatch is staging the piece, which will be produced in January.

Asa Cummings, one of the managers of the Crescent Comedy company, touring the South, let a pistol fall while on a train on Dec. 18, and shot himself through the leg, just below the knee, inflicting a painful wound. He is doing nicely, but will be laid up for three or four weeks.

PLAYS PRODUCED.

Francis Wilson opened his season on Dec. 29 at Providence, R. I., in Cousin Billy, an adaptation by Clyde Fitch from a play by Ehabiche. The comedy is a series of character bits, the first two acts taking place in Europe. May Robson plays a fascinating widow admired by Mr. Wilson as a duds adorer. Telda Sears is a physical culture artist, Rosa Cooke an Irish cook, Sydney Rice a guide, and other characters were taken by William Lewers, Edith Barker, Edward Ables and Angela Kler.

Robert Edson gave the first production of Strongheart, a comedy-drama, at the Metropolitan Opera House, St. Paul, Dec. 24. The hero is an educated Indian suspected of an act of treachery at Yale, and clashes with the white man in a love affair through the piece.

Peggy Macree, an Irish musical play by Patrick Bidwell, was produced by C. G. Hamilton in Wyndham's Theatre, London, Dec. 28. The rather amateurish piece was saved by the clever acting of Marie Dainton and the fine singing by Denis O'Sullivan of songs contributed by Signor Esposito and Clarence Lucas. It is understood the play will come to America.

The Seminary Girl, under management of Melville B. Raymond, with Emanuel Lackey, George Gebhard, Harry Barton, Harry Forsman, Alida Bridgeford, J. Francis Dooley, James W. Howard, Bert Merket, Ruth Peables, John E. Cornain, Edward Clark, Knute Erickson, and Harry P. Gribbin in the cast, was produced at Johnstown, Pa., Dec. 26, and was well received by the local press.

A. W. Piner's comedy, Sweet Lavender, was acted in the theatre of the Waldorf-Astoria, Dec. 30, by the Mummies for the benefit of St. John's Day Nursery. The following members of the Mummies took part: James F. McVey, George D. Mulligan, Garrett William Fleming, Nicholas J. Healy, Philip J. O'Ryan, Edwin J. Talley, Frank S. Gannon, Jr., Mrs. Kenny, Martha Byrne, Helen M. Allen, and Gertrude G. Waters.

Peter Pan was produced at the Duke of York's Theatre in London Dec. 27. In it J. M. Barrie has provided a novel and refreshing fairy story, whose charming whiff of reality would seem likely to delight the eldest equally with the children. Nina Boucault has the title-role, and is assisted by Gerald du Maurier and many children.

The Old Clothes Man, the play written by James Kyrle MacCurdy and presented with the author as star under the direction of K. Woods

Flske, had its production at Green Bay, Wis., Dec. 23. As Mr. MacCurdy is a favorite in Milwaukee, on account of his long connection with the Thauhauser Stock company in that city, all of the papers of that city sent special correspondents to see the play. They were enthusiastic in their views of it.

ZANGWILL IN YIDDISH.

A Yiddish version of Israel Zangwill's play, The Children of the Ghetto, the translation being made by L. Kobrin, and staged by Boris Thomashefsky, was produced at the People's Theatre, in the Bowery, Dec. 30. Mr. Thomashefsky assumed the role of David Brandon, which was interpreted by Frank Worthing in the English version. His wife, an attractive actress, played the part of Hannah, so well done by Blanche Bates. Signom Feinman acted the part of the Ghetto rabbi, Reb Shmuel, in which Wilton Lackaye won praise in America and England. Bernard Bernstein as the Hebrew poet, Louis Gold as a pauper alien, Mrs. Gudinsky as the wife, Mrs. Rosenthal, her second daughter, Mr. Rosenfahl, Leah's fiancée, and Mr. Fishkind as a shy carpenter were most efficient.

A NOVEL CASE.

Dan McAvoy applied to Judge Fitzgerald, of the Supreme Court, for an injunction to restrain the further production of Common Sense Bracket at the Fourteenth Street Theatre during time that Mr. McAvoy claims he was booked at the theatre in The Mayor of the Bowery. Mr. Rosenquest, manager of the theatre, sets up a defense, among other points, that Mr. McAvoy has an Irish make-up and part unsuited to his audiences. Judge Fitzgerald denied the application and refused an injunction restraining Mr. Rosenquest from producing Common Sense Bracket instead of Dan McAvoy's production.

CUES.

Harry Burkhardt, who is playing the stock at Chase's Theatre, Baltimore, was thrown from his horse a short time ago and broke his elbow in two places. He has been playing since with his arm in a plaster cast.

John William Schmidt, who has been associated with Mrs. Spooner in a business capacity in her Brooklyn and Cincinnati enterprises, has been appointed general press representative of all of Hyde and Behman's Brooklyn theatres.

The King Dodo company closed its season Saturday in Cincinnati.

The funeral of Mrs. John Glendinning was held in her home on Christmas Day at one o'clock, and in spite of the storm a large number of friends attended. The Professional Woman's League was well represented. Mrs. Glendinning being a member of the Executive Council. "Aunt Louisa" Eldridge, who represented the President, was present to fasten the badge of the League on the dead sister, as is her custom. Mr. Glendinning delivered the eulogy over his dead wife, bringing tears to the eyes of all who were present. He was deeply affected throughout at the sad parting. The remains were cremated, according to her desire.

SAID TO THE MIRROR.

MRS. STUART ROBSON: "I have been embarrassed by the writing of letters to some of my friends under my legal name by a person whom I do not know, soliciting money. All such letters are forgeries, and I hereby wish to put those to whom they may be addressed on their guard against such an imposition."

MANAGER ROSKAM, of the Chicago Stock company: "Some unscrupulous person has circulated the report that the leading man of the Chicago Stock company had been committed to the asylum for insanity. I have received several letters of inquiry, and wish to state that Norbert E. Dorente, who has played leading business with my attractions for the past six years, is still with us, and never enjoyed better health than at the present day."

IN BROOKLYN THEATRES.

At the Montauk Theatre this week E. H. Sothern and Julia Marlowe appear in Shakespearean repertoire. Monday matinee, Monday and Tuesday evenings, Much Ado About Nothing; Wednesday evening, Hamlet, Thursday, Friday and Saturday evenings and Saturday matinee, Romeo and Juliet.

The attraction at the Broadway Theatre is De Wolf Hopper in Wang.

Rosa and Fenton appear this week at the Majestic Theatre in Twirly Whirly.

Fully recovered and in fine condition, Edna May Spooner returns to the Bijou this week in a revival of The Cavalier. Cecil Spooner is also in the cast.

At the Columbia Music Hall Harry Barry is the attraction. In the olio are the Adonia Trio and Paulo and Marlow.

Broadhurst and Currie present Texas at the Grand Opera House, with an exceptional cast.

Eugenie Blair appears this week at the Amphion in Iris.

Joe Welch in Cohen's Luck makes his second trip to Brooklyn and appears at the Folly this week. If he meets with the same luck that greeted him at the Majestic, he will leave with a good opinion of the city. "Bobbie" Barry, who plays Tom Tucker cleverly, is another Brooklyn boy.

The attraction at Payton's Lee Avenue Theatre this week is The Cherry Pickers. The scenic end of the production is elaborately treated. Corne Payton and Rita Reed Payton head the cast.

Patrice returns to Brooklyn this week and appears at the Park Theatre in Driven from Home.

The Trocadero Burlesquers appear at the Star Theatre.

At the Gayety Edmund Hayes as A Wise Guy and the Brigadier Burlesquers are the attractions this week.

A Wife's Secret is the drama at the Gotham.

The thriller "at the Novelty this week is Too Good to Be True."

The Lyceum Stock company, supporting Emma Bell and William C. Holden, present A Royal Slave at Phillips' Lyceum.

The Unique Stock company of burlesques offer a good bill this week, which includes two farces and an olio.

VINCENT R. KIRK.

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MRS. COCAINE'S TRANSFORMATION. By Helen R. Gleason.

PAUSANIAS AND XERXES, King Xerxes daughter; historical drama in five acts, founded on an unfinished historical romance by the late Lord Lytton. By Huberta M. Plum-Woehling.

ROSALBA, a romantic play in one act. By Constance Le Vien Fox.

THE STRUGGLE. By Robert Siodart.

TALLONIA; OR, THE PURPLE SCARF. By Robert William Graham.

WALKING DELEGATE; OR, CAPITAL VS. LABOR, a comedy sketch in one act. By Harry Booker.

WEDDED BY WIRE; OR, WOOD AND WON BY TELEPHONE, a comedy in one act. By Lawrence D. Foke.

WIDOW ROONEY, an Irish play in one act. By Welba Morgan.

THE WINNING DIPLOMAT. By Ira B. Goodrich.



THIS WEEK'S ATTRACTIONS.

Keith's Union Square.

Della Fox, Severus, Schaeffer, Dolan and Lenharr, Four Rianos, R. J. Jose, Three Westons, Martini and Max Millian, Watson and Hill, Gorman and West, Frank White and Lew Simmons, biograph.

Pastor's.

Sydney Deane and company, Joe, Myra, and "Buster" Keaton, Leroy and Woodford, Charles B. Lawlor and the Lawlor Sisters, Raymond Finlay and Lottie Burke, Tom Moore, Naomi Ethardo, Waldorf and Mendez, William and Ida Cravers, Connolly and Rowe, Morris and Daly, Annie Bernstein, William Hilton, vitagraph.

Proctor's Twenty-third Street.

Ten Ich Troupe, Stuart, the Male Patti, George C. Boniface and Bertha Waltzinger, Sig. Generoso Pavese and company, Emmett De Voe and company, Miles-Stavordale Quintette, Jack Theo Trio, Sallie Stembler, Yaeger, Perrin and Yaeger, Wood and Ray, Rooney Sisters, Ray Cox, Adams and Drew, motion pictures.

Proctor's Fifth Avenue.

My Wife's Husbands, with Edwin Arden, Isabelle Evesson, Wallace Erskine, Gerald Griffin, Scott Cooper, Gertrude Berkeley and others in the cast. Vaudeville: Stuart Barnes, Les Olopas, Mexican Troubadours, Della Donal, Lew Welch, Gallando, Hoover Sisters, motion pictures.

Proctor's 125th Street.

The Vendetta, with a cast headed by William J. Kelley and Beatrice Morgan. Olio: Edith Helena, Webb's seals, Mitchell and Marron, Zara and Stetson, motion pictures.

Hammerstein's Victoria.

Will H. Murphy, Blanche Nichols and company, Elsie Fay, Eight Vassar Girls, Jewell's Manikins, Herzog Brothers' horses, Charles P. Semon, Greene and Werner, De Koe Trio, Kennedy and Quatrelli, vitagraph.

Hurtig and Seamon's.

Paul Conchas, Kathryn Osterman and company in Emma's Dilemma, Avon Comedy Four, Caron and Farnum, Harris and Walters, John D. Gilbert, Lillian Shaw, Brandon and Wiley, moving pictures.

Circle.

R. G. Knowles, Mary Norman Howard Thurston (second week), Casting Dunbars, Ernest Hogan, D'Almas dogs and monkeys, Village Choir, Deveau and Deveau, vitagraph.

Yorkville.

Mattie Keene and company, Powell's manikins, George Wilson, Sully Family, Morrissey and Rich, Marion Garson, Poik and Tresk, Lutz Brothers, vitagraph.

LAST WEEK'S BILLS.

PASTOR'S.—Comedy was the keynote of the bill and Mr. Pastor took good care to give his patrons a genuine holiday entertainment. His headline act was the Empire City Quartette, who have acquired a genuine popularity on account of their fine voices, with good comedy work by Harry Cooper. Harris and Walters know how to win laughs, and the way they did it last week was most commendable. Frank H. White and Lew Simmons, those good old-timers, made merry in their Band Wagon skit, and Lillian Mills and Elida Morris gave a sample of up-to-date minstrelsy that would be hard to beat. Gus Williams had the latest news from the seat of war and other places, which he treated in his usually amusing way. The Three Rio Brothers did some splendid work on the rings. Martin and Quigg scored with their eccentric specialty. Other good turns were done by Kennedy and Kennedy, La Mar and Rehan, Mlaco and Idalene, Gardner Brothers, and Ellen Richards, while new views were shown on the vitagraph and stereopticon.

KEITH'S UNION SQUARE.—Paul Spadoni headed the bill, presenting his very remarkable juggling and cannon ball catching specialty. It is needless to say that his act evoked enthusiasm and that every one of his wonderful tricks was greeted with applause that almost shook the building to its foundations. He is one of the best performers in his line that has ever appeared on the Keith circuit, and that is saying a great deal, for the very best jugglers in the profession have been seen at these houses. Mr. Spadoni makes his imitations look very small by comparison and his act stands alone as a splendid example of skill and strength splendidly set forth. Fred Niblo played here as well as at Hammerstein's by a special arrangement, the demand for his services being so great that he had to be practically in two places at once. His monologue, happily constructed and still more happily delivered, scored a hit of the most pronounced kind, and the audiences were kept in fine holiday humor while he was on the stage. J. Aldrich Libbey and Katherine Trayer were also among those who won unstinted applause for their excellent singing specialty. They have a number of new songs that they are singing into popularity. Mary Dupont, assisted by Willard Hutchinson, won favor in A Leap Year Leap. Splendid dancing by Chris Bruno and Mabel Russell and the odd antics of the Fitzgibbon-McCoy Trio in The Mischievous Brother were thoroughly appreciated. Frank Bush told some new stories and put the points on just where they belonged. Claude Frederick exhibited his smart pony "Don." Scott Brothers Wilson and Davis, Sisters Valli, Fred Brown, Chick and the biograph rounded out the programme.

PROCTOR'S TWENTY-THIRD STREET.—George Fuller Golden headed the programme, making his first appearance on the Proctor circuit since before the White Rats' strike, which took place nearly four years ago and which brought about so many changes. Evidently the "hatchet" had been buried, and Mr. Golden delivered his monologue most happily. A special feature was the appearance of the Piccadilly Girls, otherwise the "Nine Brothers" from The Royal Chef, a comic opera that had a short run in this city last season. The girls sang and danced in lively fashion and made a hit. Rose Naylor and her wonderfully trained birds made a most favorable impression, particularly on the children. Holcombe, Curtis and Webb scored heavily in The Botany Class, in which they do some very good singing. Caron and Herbert caught the fancy of the little ones, and most of their elders as well, with their very funny acrobatic turn. Mitchell and Marron were well liked for their very effective minstrel act, in which two clever men do as well as ten or a dozen of the untalented kind. Wilkes, Alexander and Johnson, colored singers, were seen in a new act that caught on from the start and were accorded warm approval. Helen Scholder played cleverly on the cello, and Les Olopas and the Carmen Sisters came in for their share of applause. Curtis and Adams, German

comedians; Lew Welch, another member of the family of Hebrew comedians; O'Donnell Brothers in Casey's Visit, and new motion pictures completed the bill.

PROCTOR'S FIFTH AVENUE.—Captain Impudence, by Edwin Milton Royal, formed a pleasing holiday bill. Edwin Arden in the leading role scored another hit which must be added to his already long list. Gerald Griffin was no less successful in a delightful impersonation of General Bugz, in which his fund of humor had full play. Beatrice Morgan, Marion Berg, Gertrude Berkeley and the other members of the cast lent good support. The Three Valdares scored heavily in the olio, their clever bicycle tricks calling forth unstinted applause. The bill also included Powell's Electric Theatre, Lloyd's dogs, Mozart, La Belle Blanche, Zimmer, Blodgett Sisters, Ray Cox, Delehanty and Hackett and the motion pictures.

PROCTOR'S 125TH STREET.—A delightful performance of The Cricket on the Hearth was given last week by the stock company, with Hugh Ford as Caleb Plummer. The version used was especially arranged by Mr. Ford. Jessie Izette, William J. Kelley, Bessie Barriscale, Wallace Erskine, Alice Chandler, H. Dudley Hawley, Riley Chamberlain and others distinguished themselves. The olio included mystifying tricks by the Ten Ich Troupe, fine singing by Mr. and Mrs. Swickard, ventriloquism by Dan J. Harrington and new motion pictures.

CIRCLE.—Thurston the magician was seen for the first time this season in New York in his newly arranged act, which contains several additions and a number of specially prepared illusions. He opens with the card tricks and follows them with the "Floating Ball," which is now done with cleverly arranged music. The third number is called "Amazement," and resembles "Aga," except that it is much better and far more mystifying. The subject is apparently raised in the same manner, but is made to revolve while suspended, without any visible means of support. In this trick Thurston has outdone himself, and the stunt caused speculation to run rife, as it all seems so open and above board that the spectators are simply dumfounded. The stage is fully lighted and the method of doing the trick is extraordinarily well concealed. "Ione, Queen of the Air," is another new illusion, in which the black curtain is surrounded with electric lights that shine in the eyes of the audience. In this trick the subject appears to be floating in mid-air and performs all sorts of evolutions, apparently unsupported. For the success of this trick Thurston also deserves much credit. The closing number consisted of a disappearing act that was well managed. Taken all in all, Thurston's act now stands as one of the best ever seen on the local stage. There were two disappointments in the announced programme, Joan Haden's Cycle of Love and Press Eldridge both being absent. Their places were taken by Francis Gerard and Al Fields. Mr. Gerard's many admirers were delighted to see that he had recovered from the very serious accident that had thrown him out of work for so many weeks, and his splendid equilibrium specialty was given in full and most successfully. He was tendered an ovation at every performance. Al Fields tried his hand at a monologue and got along quite well, except when he sang. He would do well to stick to the talking end of it, which he did with much success, and leave the warbling to those with better solo voices. His recitation, after the manner of James J. Morton and Victor Moore, was the best thing in his act. Carleton Macy and Maud Edna Hall scored a well deserved hit in A Timely Awakening, Clay Clement's bright sketch, in which both Miss Hall and Mr. Macy are seen at their best. The Kaufmann Troupe, Three Crane Brothers, Nora Hayes, Three Barretts, Harper Desmond and Bailey and the vitagraph came in for their usual share of applause. Business during the entire week was tremendous, the capacity of the cosy house being tested at every performance.

YORKVILLE.—Stuart, the Male Patti, with his wonderful gowns, proved a strong drawing card last week. Other good acts were done by the Carl Damman Troupe, Le Roy and Woodford, Brown, Harris and Brown, Kriesel's dogs, the Musical Craigs, Lorraine and Gandy and the vitagraph.

HURTIG AND SEAMON'S.—The holiday bill drew immense business. It was topped by Maggie Cline, who has never been in better form for entertaining an audience. Her songs were all good and she was recalled again and again. Dolan and Lenharr, the Gasch Sisters, Sherman and De Forrest, Barry and Halvers, Musical Kleist, Yaeger, Perry and Yaeger, Meehan's dogs and the moving views all met with favor.

HAMMERSTEIN'S VICTORIA.—Herzog Brothers' troupe of twelve stallions headed the programme and were put through an act that would be hard to beat. Fred Niblo duplicated the success he made at Keith's Union Square, where he also played last week. Rose Stahl and company scored in The Chorus Lady, James Forbes' cleverly written sketch. Others in an almost all-star bill were Burke, La Rue and the Inkey Boys, Yorke and Adams, Three Yoscarrys, Juggling Macabens, Earle and Earle, Three Florence Sisters and the vitagraph.

The Burlesque Houses.

DEWEY.—Fred Irwin's Majestics enjoyed a very profitable week here, and the capacity of the house was tested throughout the engagement. In the Tenderloin and For Girls Only were the burlesques, and the excellent olio embraced Farnon and Fay, Bellatzer Sisters, Anderson and Wallace, and Harvey and Walker. This week, Ron Ton Burlesques.

GOTHAM.—The Trocadero Burlesquers did a splendid business last week and the performance gave entire satisfaction. This week, Jolly Grass Widows.

MINER'S BOWERY.—The Cherry Blossoms entertained cleverly and are followed this week by Harry Bryant's Burlesquers.

MINER'S EIGHTH AVENUE.—Fulton's Jolly Grass Widows entertained large audiences. This week, Dainty Duchesses.

LONDON.—The Knickerbocker Burlesquers pleased with burlesque and vaudeville. This week, Thoroughbreds.

PLANS FOR THE COLONIAL.

The Colonial Theatre, at Sixty-second Street and Broadway, will be opened by Thompson, Dundy and Ryley on Jan. 17. The entertainment planned will consist of a short musical comedy and several vaudeville acts. The comedy will be changed about once a month, and the vaudeville acts, with the exception of those especially imported, will be changed weekly. Six evening performances and two matinees will be given every week. Women ushers will be employed, and they will be the real thing, having been brought over direct from London. Light refreshments, such as tea, chocolate, cakes and candies, will be served at tables on the balcony floor, and patrons who desire anything more stimulating will have to go outside, as no liquors will be sold in the theatre.

AN INTERESTING PUBLICATION.

Brooks Brothers and Company have published the first number of *The Trouper*. It is a thirty-two page paper, printed in convenient pamphlet form and contains a vast amount of useful information, as well as some well seasoned jokes. Vaudeville performers will find the lists of American and English agents and managers, with their addresses, very handy, and the schedule of rates on the railroads between various points will help many a performer to decide whether he can afford to take a date offered him or not. There are poems by Jack E. McGee, Ernest Tenny and Max Brooks and a lot of other things that will help to pass away a half hour very pleasantly.

VAUDEVILLE IN LONDON.

MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, Dec. 17.

In my last letter I referred to the care that should be taken before concluding Continental contracts, to see that they do not contain any disadvantageous clauses. Within the last week I have heard of a curious case which emphatically indicates the care necessary. A well-known American artist had signed contracts for two Continental houses, and after several applications for a confirmation of her engagement, not receiving any advice, she considered them undoubtedly void, and accepted an engagement in Paris. The second week she appeared her salary was attached on the ground of her not fulfilling the previous contracts, which a lack of confirmation had rightly led her to believe annulled. The case has now to come up in the courts, as she is determined to leave the matter in the hands of the law. I mention this as a figurative instance, which is one of many continually befalling artists who are unacquainted with some of the tricky dealings of Continental management.

There has been some controversy among professional as to the value of the clause, which, as I have previously stated, is instituted in two of London's most fashionable halls. There is something to be said for the buoyancy which it may give to the nervous feelings of those appearing for the first time, and perhaps many a moderate turn is flattered into a belief of pronounced success, which may or may not be advisable. However, there are a few American artists here who have distinctly refused to avail themselves of its assistance, and Charles T. Aldrich, I may mention, has been one of the first to adopt this attitude.

The Palace Theatre celebrated its twelfth anniversary last Tuesday night, and the programme supplied was very fitting to the occasion, but apart from the various well-known artists who volunteered that evening the bill promises to be greatly enhanced very shortly with some striking and novel turns. They have been secured by Alfred Butt, who made a record trip on the Continent (2,500 miles in a week). An attempt has even been made for a greater distance, this time to the wilds of Africa, where an enterprising representative has been sent to secure something sensational for the Palace stage. The present attraction at that theatre is De Gracia's baby elephants, three in number, whose first few tricks seemed common with those I have witnessed elsewhere, but whose game of cricket attracted quite a deal of attention and was highly amusing. They appeared as if at home with the game, and their value lies in this ability. A novel scene, which represented a barber store, was also very amusing, the huge beast being shaved without appearing at all unused to this unusual performance. Were this act under the control of a woman it would lend more charm than the unformed man who is so often seen. A. M. Arnesen, the equilibrist, is repeating his successes at this house, proving himself a most adept balancer on the tight wire. Zizi Papillon is a passable dancer with a French style. If I am not mistaken her face has adorned postal cards in Paris and was as much approved of there as at the Palace. Mile. Saverny is a woman with a certain amount of magnetism, but she seems to lack the singing talent which is generally found among French artists. Before an imposing drop scene, typically Japanese, Yamamoto and Koyoshi are an agile pair of Japanese balancers, the woman particularly being very clever and graceful, her neat and extraordinary bending being the success of their act. A. Ba Be's picture post cards is a striking idea, which, if it were not for the beautiful effects, waiting for each picture would be somewhat monotonous. Arthur Roberts is on the bill in Brummagem Jem, while the Folies are doing their average amount of successful entertaining.

At the Middlesex are appearing Conn and Conrad in their trapeze act with the revolving pole, which helped to evoke much laughter and applause. Burns and Irons, once Blockson and Burns, as Alphonse and Gaston in a cross-patter act proved most amusing. Athos and Collins, the former an American, the latter a sister of the well-known Lottie Collins, scored one of the hits of the bill. The Imperial Boys' Orchestra are a clever set of seventeen instrumentalists, besides two who sing some popular songs. It seems an extraordinary thing that in all these acts the boys who dance seemed to be blessed with a mass of medals, which look too good to be true and tend to cheapen the appearance of the dancer. Cruikshanks is amusing in his original turn, and as a circus clown he adds to his talent by being quite an artist on the banjo and cello. The rest of the bill proved entertaining.

At the Tivoli Dutch Daly has changed his act by sporting a rather loud pair of trousers. If his patter is not entirely new he ably makes up for the deficiency with his excellent concertina playing. The bounding Lily Langtry is enjoying herself immensely every night and imparts some of her exuberance to the audience. The Eight Biseras are a striking lot of women who at times obtained a deal of music out of their brass instruments, but unfortunately their melody of popular airs resembled too closely the accustomed performance of a German band to be entirely novel. Kopoki is a clever classical pianist and seems somewhat subdued in his method than when I saw him some months ago at this hall. The Borghettis are a supple set of acrobats with some difficult tricks. They appeared somewhat of the old stamp of acrobats and their good work would probably receive greater favor if their act was dressed better. Little Tich is indeed a favorite. He hardly puts his foot on the stage when he is instantly installed as a decided success.

At the Oxford Harry Edson and his dog "Doc" find great favor, the dog being particularly pleasing to the women. Stair and Leslie are appearing here with their usual hit, while George Robey and Harry Tate are the two headliners on the bill, which is a very varied one, most terms of which I have mentioned before.

Next week Mr. Gilmer has engaged as a special attraction Frank Hilbert, described as "the great handcuff expert," who is billed to give his exposition of the secret of escaping from police regulation handcuffs in full view of the audience. I am desirous of seeing what the secret is and to see if Mr. Hilbert is actually the expert he assumes to be.

Drury Lane pantomime rehearsal is in full swing and will include dainty Marie George and Hugh J. Ward, the American dancer, who made such a big success in last year's pantomime as the Scarecrow. Ward, whose picture appeared in the Christmas MIRROR, has been but a short time in England, arriving here a little over a year ago from Australia, where he was playing in Hoyt's productions. He has been a valuable addition to the Empire ballets with his capital acting and versatile dancing.

Last Thursday was the press view at the Coliseum, and I was highly impressed with the workings of the marvelous revolving track on the stage upon which one of the two opening performances will include a living picture of the Derby. The other performance has for its main attraction the siege of Port Arthur. Everything is in readiness for the first performance on Monday at noon. In the first bill the following American acts are booked to appear: The Sisters Meredith, who arrived yesterday from America on the *Cedric*; Mile. Bonita, Edouin and Edwards, and the Reif Brothers. The second bill includes Eugene Stratton, the Three Pattersons, Cooke and Miss Rothert, and Madge Lessing, with a bevy of girls in some popular songs. There will be four performances daily.

Eva Westcott made her debut in her new monologue playlet at the Palace, Blackpool, and made an instantaneous success. She is sure to do likewise at the Palace, London, where she is shortly to appear.

The press notices received from Rastus and Banks report very highly of their act in Sheffield, and will probably set their minds at ease as to their future on this side.

Al Lawrence made such a hit last week at the Hippodrome, Liverpool, that he was retained for another week—a rare occurrence.

The Musical Johnstons write me from Auckland, New Zealand, that they expect to arrive in England about Jan. 28 on the *Omrah*. Dorothy Drew is also arriving.

At the Plymouth Palace, Mr. and Mrs. Nell Litchfield, in their rural sketch, Down at Brook Farm, have become fast favorites.

Hayman and Franklin are booked solid to July, 1905, and for the entire year of 1906, which speaks volumes for their success.

It is reported that Lilane de Pougy and Marion Winchester have made a heap of money out of sugar on the French bourse.

Zutka had the honor of appearing before H. R. H. the Duchess of Fife, who was highly pleased with the performance, and accepted a souvenir from Mr. Webster in the shape of a gold replica of the Zutka box.

James Horan is billed to appear at Greenwich next week.

Jenle Jacobs, the agent, sailed on the *Deutschland* yesterday, to visit her sister, who is seriously ill in the States. She expects to return to England very shortly. Charles Bornhaupt was booked to sail on the same boat.

La Motogirl is topping a strong bill at Bristol this week and creating quite a stir. James Bard is doing very well with his wire act on the same bill.

Mike Whallen arrived back in England last week. He is to appear in pantomime at the Theatre Royal, Leeds.

Dan Leno's estate has been returned at a net value of £10,740.

REVONOC.

THE END OF THE "PIKE."

The "Pike," which was a part of the exhibition that has been going on at Madison Square Garden for the past two weeks, came to an inglorious end on Tuesday last. It had been suffering from a severe attack of weakness of financial support for several days, and when the "Pikers" made insistent demands for money, the collapse came. The Filipinos, who are under the fatherly protection of Uncle Sam, were the only ones who took the matter philosophically, as they will be returned to their homes at the expense of the Government. Mario Salirini, who is said to be related to the great tragedian, was the principal backer of the whole scheme, and it is reported that he lost about \$25,000. The company that promoted the exposition had sublet the Garden from Weber and Rush, who had leased it for the weeks wanted by the exhibitors.

INTERESTING TEST CASES.

Two suits have been begun against the Orpheum company, which controls the Circle Theatre, by Mrs. Lucy Thomas and her daughter Bessie (colored), of West Fifty-third Street, who allege that on Nov. 26 they were ejected from the Circle. They had purchased their seats and were shown to them and expected to enjoy the performance, when the manager ordered them to leave. According to their story their protests were unheeded and they were finally put out of the theatre. Jacob Newman, who represents the plaintiffs, has brought the suits to test the validity of the law that provides a penalty of not less than \$50 nor more than \$500 for refusing admission to negroes to places of public amusement. The Orpheum company, through its attorneys, House, Grossman and Vorhaus, have entered a general denial and demand a trial by jury.

A NEW ILLUSION.

Latimore and Leigh have a brand new illusion called Sensation, upon which they have been at work for some time past. It will be shown for the first time at Pastor's Theatre, this city, on Tuesday, Jan. 3, at 4 p.m., and many managers and agents have expressed their intention of being present. Sensation is said to be entirely different from any illusion heretofore presented and it is fully covered by United States patents. Patents have also been applied for in all other important countries. The act will be put on in dramatic form and requires the services of six people. Special scenery and effects will be used.

A COSTLY JOKE.

A Brooklyn clergyman who attended the performance at the Orpheum last week wrote to Manager Percy Williams protesting against a certain joke used by R. G. Knowles. Mr. Williams ordered the comedian to eliminate the jest, and Mr. Knowles promptly refused. A fine of \$100 was imposed, which Knowles declined to pay. Decidedly strained relations ensued, and Mr. Knowles is said to have placed the case in the hands of a lawyer, with instructions to sue for damages unless a satisfactory settlement is made.

LEON HERRMANN'S MOTHER DEAD.

Leon Herrmann, the magician, professionally known as Herrmann the Great, received a cablegram on Dec. 20 conveying the sad news of the death of his mother in Paris, as the result of an operation. The shock was so great that the magician was utterly prostrated and was unable to perform at the Orpheum in San Francisco, where he was filling an engagement. Mrs. Herrmann was sixty-nine years of age and was highly esteemed by a very large circle of friends.

THE CHRISTMAS MUSIC HALL.

The Christmas number of the *London Music Hall* is a credit to its publishers, as it is a most attractive publication. There are articles of interest on every page, and the great number of advertisements proves that the paper has a standing with the European and American vaudeville performers that is solid and profitable. A full-page picture of Alexandra Dagmar is one of the most attractive features of the number. The *Music Hall* is now in its fifteenth year.

JIU JITSU IN VAUDEVILLE.

The gentle Japanese art of Jiu Jitsu, by means of which an opponent's arm, leg or neck may be broken by a simple twist of the wrist, bids fair to become the rage in vaudeville on account of the prominence given it by President Roosevelt and the New York Police Commissioners. Oscar Hammerstein and Percy G. Williams will be the first to show the tricks in vaudeville, both managers having secured Japanese experts, who will give demonstrations.

VAUDEVILLE JOTTINGS.

Nat S. Jerome writes that Why Women Sin, in which which he has been playing Solly Cohen, will close on Jan. 7. Mr. Jerome will return to New York and remain here for the balance of the season, playing club and vaudeville dates in and around New York.

Charles Gramlich, the funny little Dutchman, is making a big hit as one of the leading comedians with the Gay Masqueraders. This is Mr. Gramlich's first season in burlesque. Last season he played Solon Hammerhead with Nell Burgess in The County Fair.

Harry Hardy, contracting and press agent of the Great Gaskill Shows, closed his fourth consecutive season with that organization at Atlanta, Ga., and after spending a few days in St. Louis returned to his home in Piqua, O., where he will remain until after the holidays.

Harry Fentelle is reported to have scored a hit with McFadden's Flats.

At Keith's Boston house last week there was a mammoth Christmas tree on every floor, with handsome presents for every child who attended.

Sully and Phelps have filled very successful engagements on the Coast and are now on their way East.

The reproduction of the Boer War, which was one of the features of the St. Louis Exposition, will be seen at Foney Island next Summer, under the management of William A. Brady, who has leased a large space on Surf Avenue for the purpose.

Harry Boise, manager of the Sensational Boises, has issued a very neat folder containing several half-tone pictures of the troupe as they appear during their act.

Kathryn Osterman will play about ten weeks in vaudeville in her new sketch, Emma's Dilemma, prior to her starring tour in Charles Bernard and Mark

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

A BIG SUCCESS IN BONNIE SCOTLAND
AMERICA'S PREMIER VENTRILOQUIST

ED. F. REYNARD

And His Famous Mechanical Figures

Opened Dec. 5th at the PALACE THEATRE, GLASGOW, SCOTLAND, As an EXTRA ADDED ATTRACTION, and scored a hit most emphatic.

The Press Says: ED. F. REYNARD, described as America's Premier Ventriloquist, evoked hearty applause for his fine performance, the curtain having to be raised half a dozen times. It is safe to say that a better and more varied entertainment of the kind has never been given in Glasgow. (Glasgow Evening News, Dec. 6.)

Address all mail in care of my European Representatives, Messrs. ANGER and BAUER, 50 Rupert St., Coventry St. W., London, Eng.



Cooke and Miss Rothert

Eccentrics Extraordinaire

The Best Dressed and Most Humorous Act
Before the Public.

Dec. 19, London Coliseum—Indefinite.

It's not the NAME that makes the ACT good.
It's the ACT that makes the NAME good.

MR. & MRS. NEIL LITCHFIELD

Now on Livermore Tour. At Palace Theatre, Plymouth, Eng., Dec. 12, 1904.

Western Morning News, Plymouth, Dec. 18, 1904.—"Mr. and Mrs. Litchfield, in their mirth-provoking sketch 'Down at Brook Farm,' head the bill, a distinction which they well deserve. The act is well performed, the rural brogue which Mr. Litchfield uses in the impersonation of his characters being exceptionally natural, and his eccentric mannerisms sent the large audience in constant laughter last night. Mrs. Litchfield also assisted her husband very materially in the success of the performance."

London address, care Oliver & Holmes, 1 Cranbourne St., Leicester Square, London, W. C., England.

W. J. PLIMMER offers LATIMORE AND LEIGH CO.

Producing the Startling Dramatic Illusion,
SENSATION, and other Magical Novelties.

Ask W. J. PLIMMER, 53 W. 28th St., N. Y. City.

LOUISE ARNOT and CO.

Presenting the Irish Comedy Success, "REGAN'S LUCK," by Chas. Horwitz.

Pastor's Theatre, Dec. 19—return date in May. "Big success, nothing wanting."—TONY PASTOR.

"From the very first word she spoke Miss Arnot proved that she is an expert in the real Irish dialect, and it was a rare treat in these days to hear the almost flawless dialect that was used by this really clever woman. She is one of the very few performers in vaudeville of whom this can be said. The sketch made a solid hit with the audience at every performance with its excellent dialogue and effective business."—Dramatic Mirror, Dec. 31.

Time all open until Feb. 25. Address T. GUNN, 308 W. 15th St., N. Y., or agents.

McMAHON AND CHAPPELLE

Will be seen the remainder of the season in their feature act,

McMAHON'S MINSTREL MAIDS AND WATERMELON GIRLS
TIM McMAHON, Manager, 12 Third Street, Bordentown, N. J.

Will C. Youngs AND L. May Brooks

A Big Musical Act in One.

Booking dates.

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BROWNING, WELP & CO.,

In the Only, Original Miniature Musical Comedy

THE WIDOW WISE, by Charles Horwitz.

Nine changes of costume; four musical numbers; refined comedy; 22 minutes.
Bessie Browning and Wm. C. Welp, identified early in season as Browning Sisters & Co., are assisted by the prima donna soprano, Fanny Frankel. A big hit everywhere. Weeks of Jan. 16 and 23 open.

Address WM. C. WELP, 2633 3rd Ave., N. Y.

THE MASTER OF MERRIMENT

CHARLES ERNEST, LL.D.

(Leading Laugh Distributor.)

The Season's Success in Monologue.

MAJESTIC MUSICAL FOUR

COLLINS, TERRILL BROS. and SIMON.

The Majestic Musical Four, made up of Collins, Terrill Bros. and Simon, made one of the big hits of the bill, with their refined and entertaining musical specialty.—Dramatic Mirror, Dec. 31.

Ehrich House, 229 W. 38th St., New York.

Murphy AND Willard

The laughing hit of the West is a "ravine."

"Have a Doughnut?"

A NEW TOP LINE ACT IN VAUDEVILLE.

Bert Van Alstyne and Louise Henry

(Composer of Navajo)

(Original Sal Skinner Gal)

O. T. FISKE AND McDONOUGH NELLIE

Have hit the British hard with BROCKY'S TEMPTATION. Time extended fifteen weeks after opening performance. Tour includes four weeks at London Pavilion. Return to the States about April, opening at Pastor's. Rebooked in England and glad of it. England is a great country for vaudevillians.

A Few Quotations from the British Press:

Another clever turn is that of O. T. Fiske and Nellie McDonough. In their one-act comedy-drama, "Brocky's Temptation"—it is more correctly described as a melodrama—they give coincidence of genuine histrionic ability. The sketch, too, is thoroughly entertaining.—BIRMINGHAM GAZETTE AND EXPRESS.

Popularity is assured for O. T. Fiske and Nellie McDonough, who, in a miniature comedy-drama called "Brocky's Temptation," portray types of American characters usually identified with the Bowery.—DAILY MAIL.

Fiske and McDonough in their comedy-drama, "Brocky's Temptation," are effective and evoke much enthusiasm.—THE ERA.

An interesting one-act comedy, entitled "Brocky's Temptation," is well enacted by Fiske and McDonough, who receive cordial appreciation.—THE MUSIC HALL.

The new sketch of New York lowly life presented by O. T. Fiske and Nellie McDonough, called "Brocky's Temptation," stands out prominently on this week's programme. It is a nice little sketch, well acted, which affords the man a good comedy part and the woman the double chance of showing that she would shine in heavy tragedy, and also that

she can sing a contralto lullaby with good effect. The little scrap for the possession of the pistol is particularly well done.—THE JACKDAW.

Further variety is introduced by O. T. Fiske and Nellie McDonough, who produce a bit of real melodrama in the shape of a sketch and play it exceedingly well.—THE LEEDS MERCURY.

Fiske and McDonough in an American sketch, "Brocky's Temptation," give a sample of life in the Bowery in New York. They are a couple of clever artists, singing and acting well.—THE BRADFORD ARGUS.

Perhaps the best turn presented is that by O. T. Fiske, Nellie McDonough, and "The Angel," in a one-act comedy-drama entitled "Brocky's Temptation." It is very smartly written, and plenty of fun is caused by depicting the domestic side of a cracker's life. Both Mr. Fiske and Miss McDonough play their parts exceedingly well, and they were deservedly applauded for their efforts.—THE DAILY TELEGRAPH.

A one-act comedy-drama, "Brocky's Temptation," played by Fiske and McDonough, is out of the ordinary run of music hall sketches, being a quaint mixture of pathos and comedy. It pleased the house.—EDINBURGH SCOTSMAN.

Address our agent, THOS. HOLMES, 1 Cranbourne St., Leicester Sq., W. C., London, Eng.

Vaudeville Performers, Attention!

"JOHNNIE" Le FEVRE, of ST. JOHN & Le FEVRE, has issued a very handy little Booklet in the shape of a vest-pocket "VAUDEVILLE GUIDE" containing the names and addresses of all the VAUDEVILLE MANAGERS and AGENTS in the United States and Canada, also the date of every Monday in the current year. Over 8,000 now in use by LEADING VAUDEVILLE ARTISTS, who find the "VAUDEVILLE GUIDE" indispensable in booking OPEN TIME. Sent to any address, postpaid, on receipt of 12c. in stamps. (Amateurs, 20c.) Address ST. JOHN & Le FEVRE, as per route, or 134 West 87th St., New York.



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England's Greatest Prima Donna Soprano,

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(nee NELSON)

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FRED ECKHOFF AND GORDON ANNA

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(and Baby Helena)

The Colored Criterion Singers and Dancers.

THE SUCCESS OF SEASONS.

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Direction of E. D. STAIR.

All Soloists. All Play Parts. At liberty Jan. 1, and later open

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CHARLES HORWITZ

Author of the best one-act comedies in Vaudeville. "A Horse on Hogan," "The Two Senators," "Regan's Luck," "A Strange Boy," "The Electric Boy," "Mrs. Murphy's Second Husband," "The Widow Wise," "A Medical Discovery," "A Matrimonial Substitute," "A Day of Excitement," "A Rustic Romeo," and many other hits.

For terms on sketches, monologues and plays, address

Care JOS. W. STERN & CO.

CHARLES HORWITZ, 34 East 21st St., New York.

Swan's comedy, *The Girl That Looks Like Me*, which will be given in Chicago in the Spring.

J. Francis Abbott and Blanche Bryant, who for the past few years have been associated with operatic work, have temporarily withdrawn from that field and will be seen in vaudeville. They will be known as Abbott and Bryant, and will open on the Orpheum circuit in the near future.

Mylie and Holland are in their nineteenth week with the Myrtle-Harder Stock Co. (Western), presenting their feature act, *Skeezle*, the Porter.

Georgia Biddle, who was arrested on Dec. 21 at Madison Square Garden on a charge of appearing in a dance that the police thought was improper, was held for trial last week by Magistrate Flammer.

James R. Adams and Ray Smith, known as the Two Comical Pecos, will play their postponed date at Keener's Theatre, Brooklyn, week of Jan. 9.

Joe, Myra, and "Buster" Keaton are in town this week at Pastor's, presenting the revised version of their act, in which Mr. Keaton has made several changes.

Mae Sallor and Burrell Barbaretto closed their engagement with The Fortune Hunters co. Dec. 24 and will again enter vaudeville. Slater and Slater have been secured to take their places.

Harry Thomson has entered an emphatic protest in reference to the using of his trade-mark as the name of a play. Mr. Thomson has been known as "The Mayor of the Bowery" for more years than most of us can remember and he is justly indignant that his title has been appropriated.

The new burlesque on *The College Widow*, written by Edgar Smith, with music by Maurice LeV. will be added to Higgleby-Piggleby on Jan. 5. The principal part of the entertainment will be shortened to admit of the introduction of the new travesty.

Kenney and Hollis, who are this season meeting with success with the London Belles in their singing and talking act, will next season present a new act. Barney Gerard has written for them a military travesty entitled *The Volunteer*. The act will be elaborately staged and Mr. Gerard is confident it will be a success. If new ideas, novelty presented, count for anything, Mr. Gerard has also written a new monologue for Herman W. Hayes, the "Hebrew Politician."

"Vaudeville Favorites" is the name of a new monthly magazine that has just made its first appearance. It is published by the Artist Publishing House, 12 Union Square, and contains articles by Press Eldridge, Chasino, Wright Huntington, Earle Remington-Hines, Drawce, Ellis Stanyon, and others. P. Richards has contributed a large number of drawings and caricatures of well-known vaudeville performers. The magazine sells for 10 cents, and should prove most interesting to vaudeville artists in all parts of the world.

John J. Raffael will make his vaudeville debut at Keith's, Cleveland, O., on Jan. 16.

H. W. WIELAND'S AGENCY.

H. W. Wieland has established one of the most successful agencies in London. He has many prominent performers on his books, two of which may be mentioned as especially clever. Rosario Casselli has been booked by Mr. Wieland at the Alhambra, with her troupe of American Chinamen dogs, members of the smallest race of canines in existence. They have been wonderfully trained by Miss Casselli, who has given performances in the principal cities of Europe and other parts of the world with the greatest success. Valerio, Wright of Mr. Wieland's clients, who has achieved fame and fortune. He is a thorough master of the art of barrel and globe juggling, and his turn is said to be novel in the extreme. He was born in Mexico and has toured the entire world. He is now at the Alhambra, London, playing a return engagement after an absence from there of only four weeks. This will make a total of sixteen weeks played by him at this important hall. He has frequently appeared before members of the Royal family.

VAUDEVILLE IN BROOKLYN.

Paul Conchas was the headliner at the Orpheum last week, where a splendid holiday bill was shown, and as controversy has lately arisen regarding the merits of his act as compared with Paul Spadol's, a few words on the subject will not come amiss. Conchas' act is both attractive and instructive, as well as sensational. He carries a special set of scenery and is supported by an assistant who plays the clever comedian. Spadol depends entirely upon his juggling powers to win appreciation, and in that respect overshadows his competitor. If Conchas is as sure of his position as his advertising would indicate, an acceptance of Spadol's challenge would end the matter decisively. R. G. Knowles finished his second and last week here with much that was new and up to date, fully deserving the great appreciation accorded him both weeks. Homer B. Mason and Marguerite Keeler, in *Hooked by Crook*, were the laughing hit of the bill. There are parts of the sketch noticeable for improvement, but a little less of the burlesque in Mr. Mason's burlesque would benefit the act. A good comedian, which Mr. Mason certainly is, should not have to resort to burlesque effeminacy to bring home the point in a good line or get his laughs. There is not a better sketch in vaudeville to-day than *Hooked by Crook*, and it should not be spoiled. Miss Keeler's gown called forth favorable comment, and Henry Travers, in their support, was satisfactory. Greene and Werner, in *Babes in the Jungle*, scored a good-sized hit, which was gratifying to see. They have a capital offering, different from anything else in vaudeville, and one that is continually showing improvement. Mr. Greene's "talk" and dance is thoroughly characteristic and exceptionally funny. Hines and Henderson have not been here in some few years, but the audiences were not slow in taking them to heart. Their witticisms are clear and good for an almost constant laugh. Zenett's *Midwinters* have a good act. Nellie Floede, in some capital songs, of which "Willie" was the best rendered; the Castine Dunbars, D'Alma's dogs and monkeys, and the Rolfe completed the bill. This week, Irene Bentley, Rose Stahl and company, Thorne and Carleton, Kaufmann Troupe, Gleason's Troupe, Press Eldridge, Harper, Desmond and Bailey, and Lavelle's dogs.

Watson's *Cozy Corner* offers the Eight Cornellas, Curtis and Adams, Delphine and Delmore, Fennell, Snowden and Agnes Behler in the olio. *Girls Will Be Girls* in the burlesque for this week.

The Champagne Dancers headed the Hyde and Behnman bill last week, and had a well-deserved success. Barney Fagin and Henrietta Byron pleased, as always, in their exceptional dancing and singing. The real novelty and the most interesting feature of the bill was John Birch, in a new act, laid along the lines of a travesty melodrama. Mr. Birch is the whole cast, and his comedy is excellent throughout each impersonation. A different hat denotes each different character, and is introduced in such a unique manner that the laughter is fast and furious from start to finish. He should prove a big success everywhere. Mattie Keene, in *Her First Divorce Case*; Maud Huth, in her monologue and songs; Coakley and McBride, fast becoming a big hit everywhere; Ella Bradna, and the Takasama Troupe completed the bill. Another big bill is promised for this week.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blank will be furnished on application. The names of performers with combinations are not published in this list.

Adair and Dahn-Poll's, Hartford, Conn., 2-7.
Adamlini and Taylor-Shea's, Toronto, 2-7.
Adams and Drew-Proctor's 23d St., 2-8.
Aberna, The-Haymarket, Chgo., 2-7.
Alahee, Josephine-Olympic, Chgo., 2-7.
Albertus and Bartram-Empire, Swansea, Wales, 2-7.
Empire, Newport, Eng., 9-14.
Alison, Bertha-Keith's, Prov., 2-7.
Alison, Lyndale-C. O. H., Chgo., 2-7.
Alone's Monkeys-Hathaway's, New Bedford, Mass., 2-7.
Allen, Searl and Violet-Portland, Port., Me., 2-7.
Keith's, N. Y., 9-14.
Allison, Mr. and Mrs.-Orph., Omaha, 8-14.
Amora, Mile-Trent, N. J., 2-7.
ASTON, MARGARET-Empire, Newcastle, Eng., 2-7.
Empire Palace, Birmingham, 9-14.
Atalanta, La Belle-Empire, Swansea, Wales, 2-7.
Empire, Newport, Eng., 9-14.
Atkinson, George-Bijou, Rockford, Ill., 2-7.
Avery and Healey-Castle, Bloomington, Ill., 2-7.
Avon Comedy Four-H. and S., N. Y., 2-7.
Barrett Sisters-Olympic, Chgo., 2-7.
Haymarket, Chgo., 9-14.
Barnes, Stuart-Proctor's 5th Ave., 2-7.
Barton and Ashley-Lyric, Liverpool, Eng., 2-7.
Empire, Manchester, 9-14.
Bateman-Vaudeville, London, Can., 2-7.
Bates, Nora-Trent, Trenton, N. J., 2-7.
Belford, Mr. and Mrs. Al. G.-Howard, Boston, 2-7.
Bellman and Moore-Columbia, Cincinnati, 2-7.
G. O. H., Indianapolis, 9-14.
Bentley, Irene-Orph., Bklyn., 2-7.
BERGERE, VALERIE-Keith's, Cleveland, 2-7.
Circle, N. Y., 9-14.
Bernstein, Proctor's, N. Y., 2-7.
Binns, Binns and Binns-Orph., Omaha, 2-7.
Blodgett Sisters-Howard, Boston, 2-7.
Boises, Four-Shea's, Buffalo, 2-7.
Shea's, Toronto, 9-14.
Bond, Frederick-Poll's, New Haven, Conn., 2-7.
Boniface and Walsinger-Proctor's 23d St., 2-7.
Boston Brothers-Keith's, Prov., 2-7.
Brady and Lake-Casto, Lowell, Mass., 2-7.
Brady and Wiley-H. and S., N. Y., 2-7.
Bright Brothers-Columbia, St. Louis, 2-7.
Britt, Billy-Olympic, Chgo., 2-7.

Brooks, Herbert-Keith's, Balto., 2-7.
Brown and Wright-Casely, Springfield, Ill., 2-14.
Brown, Harris and Brown-Casto, Fall River, Mass., 2-7.
Brown, Harry-H. and B., Chgo., 2-7.
Burke and La Rue-Keith's, Prov., 2-7.
Burkes, Juggling-Parlor, Everett, Wash., 2-7.
Burton and Brooks-Haymarket, Chgo., 2-7.
Columbia, St. Louis, 9-14.
Burton, Al-Proctor's 23d St., 2-7.
Bush and Gordon-Chgo., 1-7.
Arcade, Toledo, 8-14.
Bush, Frank-Keith's, Prov., 2-7.
Byron and Blanche-Vaudeville, London, Can., 2-7.
Byron and Langdon-Empire, Newport, Eng., 2-7.
Empire, Nottingham, 9-14.
Calcedo-Portland, Port., Me., 2-7.
Mechanics', Salem, Mass., 9-14.
Cannon, Grace-Shea's, Buffalo, 2-7.
Capitaine, Alcide-Orph., Omaha, 1-8.
Carlin and Otto-Poll's, Springfield, Mass., 2-7.
Carmen Troupe, La Belle-Chase's, Wash., 2-7.
Caron and Farnum-H. and S., N. Y., 2-7.
Carrie, Mile-Bijou, Duluth, Minn., Dec. 26-7.
Dominion, Winnipeg, Can., 9-14.
Carroll, Bobby-Bijou, Dubuque, Ia., 2-7.
Carson Brothers-Keener's, Bklyn., 2-7.
Carter and Waters-Olympic, Chgo., 2-7.
Caswell, Maude-Barrasford Tour, Dec. 26-March 4.
Chamberlains, The-Empire, Liverpool, Eng., 16-21.
Chester, Mile-Proctor's 23d St., 16-21.
Clark, Lucy-Poll's, New Haven, Conn., Dec. 26-7.
Poll's, Hartford, 9-14.
Claxton-Vaudeville, London, Can., 2-7.
Clifford and Busby-Orph., Denver, 2-7.
Cline, Maggie-Keith's, Phila., 2-7.
Clowns, Four-C. O. H., Chgo., 2-7.
COLE AND JOHNSON-Keith's, Phila., 2-7.
Colini-Clairons, Eight-Orph., Omaha, 1-8.
Collins and Hart-Empire, London, Eng., Dec. 25-Feb. 12.
Collins, Clara-Haymarket, Chgo., 2-7.
Conchas, Paul-H. and S., N. Y., 2-7.
Connolly and Rowe-Pastor's, N. Y., 2-7.
Conway and Leland-Rotherg, Eng., Dec. 19-Jan. 30.
COOKE AND MISS ROTHERG-Colliseum, London, Dec. 19-14.
Cooper and Robinson-H. and B., Bklyn., 2-9.
Keith's, Cleveland, 9-14.
Cox, Ray-Proctor's 23d St., 2-7.
CRANE, GARDNER, MR. AND MRS.-Proctor's, Albany, 2-7.
Proctor's 23d St., 9-14.
Cravers, The-Pastor's, N. Y., 2-7.
CRESSY, WILL M. AND BLANCHE DAYNE-Orph., Frisco, 9-Feb. 4.
Crouch and Richards-Empire, Hoboken, N. J., 2-7.
Watson's, Bklyn., 9-14.
Crowley and Foley-G. O. H., Pittsburgh, 2-7.
Cullen, James H.-Orph., Kansas City, 2-7.
Cutty's, Six Musical-Proctor's, Albany, 2-7.
D'Almas' Dogs and Monkeys-Circle, N. Y., 2-7.
Darrow, Mr. and Mrs. Stuart-Empire, Phila., 2-7.
Davis and Walker-Lockport, N. Y., 2-7.
Erie, Pa., 9-14.
Davis, George C.-H. and B., Chgo., 2-7.
Day, Edmund-Haymarket, Chgo., 2-7.
DAY, GEORGE W.-Maryland, Balto., 2-7.
G. O. H., Pittsburgh, 9-14.
DEBIERE, ARNOLD-Wintergarten, Berlin, Dec. 5-Jan. 14.
De Koe Trio-Victoria, N. Y., 2-7.
De Lion, Clement-Orph., New Orleans, 2-7.
De Wit, Joe-Haymarket, Chgo., 2-7.
De Witt, Shorty and Lillian-Proctor's, Newark, N. J., 2-7.
Deane, Sydney-Pastor's, N. Y., 2-7.
Delmore and Lee-C. O. H., Chgo., 2-7.
G. O. H., Indianapolis, 9-14.
Delmore Sisters-C. O. H., Chgo., 2-7.
Derenda and Green-Empire Palace, Johannesburg, South Africa, Dec. 17-April 2.
Deveau, Hubert-Orph., New Orleans, 2-7.
Deveau and Deveau-Circle, N. Y., 2-7.
Devoy, Emma-Proctor's 23d St., 2-7.
Dixey, Henry E.-Keith's, Phila., 2-7.
Dixon and Holmes-Casto, Lowell, Mass., 2-7.
DOHERTY SISTERS-Wintergarten, Vienna, 12-31.
Dolan and Lenhart-Keith's, N. Y., 2-7.
Doll, Alice-Lyndon-Columbia, Cincinnati, 1-8.
G. O. H., Indianapolis, 9-14.
Don and Thompson-Poll's, New Haven, Conn., 2-7.
Donal, Della-Proctor's 5th Ave., 2-7.
Doon, Allen-York, St. John, Can., 2-7.
Pastor's, N. Y., 9-14.
DOWNS, T. NELSON-Barrasford Tour, Eng., 2-Feb. 25.
D's and D's-Bijou, Des Moines, 2-8.
Dunbars, Four Casting-Circle, N. Y., 2-7.
Eldridge, Press-Orph., Bklyn., 2-7.
Empire, Hoboken, N. J., 9-14.
Emperors of Music, Four-Hathaway's, New Bedford, Mass., 2-7.
Empire City Quartette-Portland, Port., Me., 2-7.
Empire Comedy Four-Shea's, Buffalo, 2-7.
Emmet, Charles-Poll's, New Haven, Conn., 2-7.
Emeralds Sisters-Orph., New Or., 2-7.
Estelle, Mile-Casto, Lowell, Mass., 2-7.
Ethardo, Naomi-Pastor's, N. Y., 2-7.
Everhart, The Great-Apollo, Dusseldorf, Germany, 1-31.
Fadette's Orchestra-Shea's, Toronto, 2-7.
Cook's, Rochester, N. Y., 9-14.
Fay, Edie-Victoria, N. Y., 2-7.
Felix and Barry-C. O. H., Chgo., 2-7.
Ferguson and Passmore-Haymarket, Chgo., 2-8.
Fields, Harry-Fanny-Empire, Newcross, Eng., 2-7.
Empire, Stratford, 9-14.
FIELDS, W. C.-Princess, Manchester, Eng., Dec. 19-March 30.
Filson and Errol-Orph., Minneapolis, 2-14.
Finlay and Pat-Pastor's, N. Y., 2-7.
FISHER, MR. AND MRS. PERKINS-Empire, Hoboken, N. J., 9-14.
Fiske and McDonough-Empire, Swansea, Wales, 2-7.
Empire, Cardiff, 9-14.
Fitzgibbon-Poll's, New Haven, Conn., 2-7.
FLETCHER, CHARLES LEONARD-Orph., Omaha, 1-7.
Orph., St. Joe, 8-14.
Florens Troupe-Folies Bergere, Paris, France, Dec. 1-Jan. 14.
Ford, George-Poll's, New Haven, Conn., 2-7.
Foster's Dog-Orph., Minneapolis, 2-7.
Fox and Foyle-Orph., Omaha, 2-7.
Fox and Melville-Royal Warrington, Eng., 2-14.
Fox, Della-Keith's, N. Y., 2-8.
Fox and Clarke-Keith's, Balto., 2-7.
Franklin, Irene-Orph., Kansas City, 2-7.
Frobel and Ruge-Moulin Rouge, Paris, 1-31.
Gaffy and Frasier-Smith's, Grand Rapids, Mich., 2-7.
Gagnoux, The-Casto, Lowell, Mass., 2-7.
Gallardo, Proctor's 5th Ave., 2-7.
Gardner and Madden-Mohawk, Schenectady, N. Y., 2-7.
Colonial, Lawrence, Mass., 9-14.
Gardner, Willie-Portland, Port., Me., 2-7.
Gardner and Vincent-H. and B., Bklyn., 9-14.
Gardner, Jack-Orph., Omaha, 1-7.
Gerard, Leo-Haymarket, Chgo., 2-7.
Garson, Marion-Yorkville, N. Y., 2-7.
Gavin Platt and Peaches-Hohawk, Schenectady, N. Y., 2-7.
Orph., Utica, 8-14.
Gaylord, Bonnie-Bijou, Duluth, 2-7.
Gerard, Francis-Colonial, Lawrence, Mass., 2-7.
Genaro and Theol-Casto, Paris, France, 1-31.
Gilbert, John-H. and S., N. Y., 2-7.
Gillette's Dogs-Proctor's, Newark, 2-7.
Gladstone, Lotia-Shea's, Buffalo, 2-7.
Shea's, Toronto, 9-14.
Gleason and Houlthan-Orph., St. Joe, 2-7.
Glinzerettes, Six-Orph., Bklyn., 2-7.
Glose, Augusta-Orph., St. Joe, 1-7.
Orph., Kansas City, 9-14.
Glose and Son, Charles-Olympic, Chgo., 2-7.
Godfrey, Hal-Poll's, New Haven, Conn., 2-7.
Goetz and Nelson-Keith's, Phila., 2-7.
Gordon, Cliff-Cook's, Rochester, N. Y., 2-7.
Gorman and West-Keith's, N. Y., 2-7.
Gorman, W. A.-Casto, Fall River, Mass., 2-7.
Gozgin and Davis-Empress and Middlesex, London, Jan. 2-7.
Green and Werner-Victoria, N. Y., 2-7.
Yorkville, N. Y., 9-14.
Greenway, Henry-Olympic, Chgo., 2-7.
Greensleeves, The-Keith's, Phila., 2-7.
Hale and Francis-Apollo, Berlin, Germany, 1-31.
Hardeen, Theodore-Empire, Newport, Eng., 2-7.
Harper, Desmond and Bailey-Orph., Bklyn., 2-7.
Harrigan, Edward-Casto, Lowell, Mass., 2-7.
Harrington, Dan J.-Proctor's, Albany, 2-7.
Trent, Trenton, N. J., 9-14.

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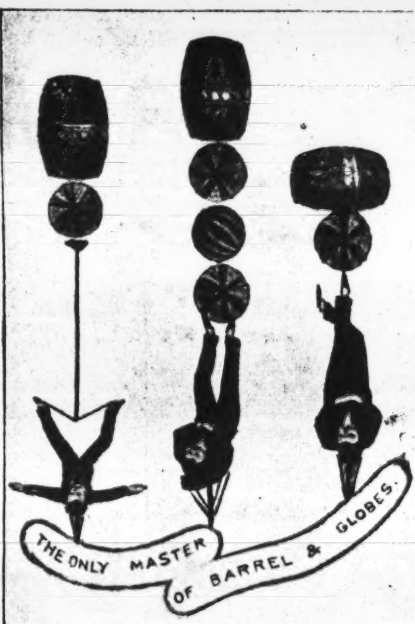
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Harris and Walters—H. and S. N. Y., 2-7.
Hathaway and Walton—Hathaway's, New Bedford, Mass., 2-7.
Hayman and Franklin—Alhambra, Hull, Eng., 2-7.
Palace, Glasgow, Scot., 9-14.
Heclow, Charles—Bijou, Duluth, Minn., 2-7, Unique, Winnipeg, Can., 9-14.
Heclow, Marie—Bijou, Dubuque, Ia., 2-7, Bijou, Burlington, 9-14.
Hefron, Tom—Empire, Colorado Springs, 2-7.
HELENA, EDITH—Proctor's 125th St., 2-7, M. H., Boston, 9-14.
Helmman—Dominion, Winnipeg, Can., 2-7.
Henry, Eugene—Crystal, South Bend, Ind., 2-7, Star, Muncie, 9-14.
HERRMANN THE GREAT—Orph., Los Angeles, Dec. 26-7, Orph., St. Joseph, Mo., 15-21.
Hickey and Nelson—Haymarket, Chgo., 2-7.
Hill and Whitaker—Keith's N. Y., 2-7.
Hillard, Robert—Keith's, Balto., 2-7.
Hilton, William—Pastor's, N. Y., 2-7.
Hoch and Elton—Orph., Utica, N. Y., 8-14.
Hogan, Ernest—Circle, N. Y., 2-7.
Holt, Alf—Keith's, Phila., 2-7.
Hoopers, The—Hippodrome, London, Eng., Nov. 21-Jan. 14.
Hoover Sisters—Proctor's 5th Ave., 2-7.
Horse Show—Victoria, N. Y., 2-7.
Howard and Bland—Portland, Port., Me., 2-7, Mechanics, Salem, Mass., 9-14.
Howard Brothers—Cook's, Rochester, N. Y., 2-7.
Howe and Scott—Columbia, Boston, 2-7.
Hort, Add—Keith's, Prov., 2-7.
Huntings, Four—Keith's, Cleveland, 2-7, Olympic, Chgo., 9-14.
Hyde and Heath—Grand, Reno, Nev., 2-7, Lyceum, San Francisco, 9-21.
Irish, Annie—H. and B., Chgo., 2-7.
Jackson and Douglas—Olympic, Chgo., 2-7.
Jennings and Renfrew—C. O. H., Chgo., 2-7.
Jewell's Mankins—Victoria, N. Y., 2-7.
Johnson and Dean—Wintergarten, Berlin, 1-31.
Johnson and Perry—Earl, Pueblo, Col., 1-8.
JOHNSTONS, MUSICAL—London, Eng., Dec. 26—Indefinite.
Jose, R. J.—Keith's, N. Y., 2-7.
Jossell Trio—Orph., Denver, 2-7.
Kalm Dancers—Edison, Spokane, Wash., 2-7.
Kauffmann Troupe—Orph., Bklyn., 2-7.
Kestons, Three—Pastor's, N. Y., 2-7, H. and B., Bklyn., 9-14.
Keene, Mattie—Yorkville, N. Y., 2-7.
Kelley, Mr. and Mrs. Alfred—H. and B., Bklyn., 2-7, H. and S. N. Y., 9-14.
Kelly and Adams—Casto, Fall River, Mass., 2-7.
Kelly, John T.—Orph., Kansas City, 2-7.
Kelly, Walter C.—Keith's, Phila., 2-7.
Kennedy, Charles—Trent, Trenton, N. J., 2-7.
Kennedy and Quartrell—Victoria, N. Y., 2-7.
Keno, Walsh and Melrose—Orph., Utica, N. Y., 2-7, Howard, Boston, 9-14.
Kenny—Family, E. St. Louis, Ill., 2-7.
Klein and Clifton—Arcade, Toledo, 9-14.
Klein-Otis and Nicholson—Temple, Detroit, 2-7, G. O. H., Pittsburgh, 9-14.
Knowles, E. G.—Circle, N. Y., 2-7.
Kurtis' Dogs—G. O. H., Indianapolis, 2-7, Columbia, Cincinnati, 8-14.
La Marr, Harry—Casto, Lowell, Mass., 2-7.
Laughing Trio—Haymarket, Chgo., 2-7.
Lavell's Dogs—Orph., Bklyn., 2-7.
La Vine and Walton—Grand Rapids, Mich., 8-14.
Lawlor and Lawlor Sisters—Pastor's, N. Y., 2-7.
Lawrence, Al—Palace, Glasgow, Scot., 2-7, Grand, Manchester, Eng., 9-14.
Le Roy, Lillian—Keith's, N. Y., 2-7.
Le Roy, Lillian—Keith's, Pittsburgh, 2-7, Maryland, Balto., 9-14.
Le Roy, Marguerite—Orph., Kansas City, 2-7.
Leslie, Eddie—Bijou, Duluth, Minn., Dec. 26-7, Dominion, Winnipeg, Can., 9-14.
Lealie, George W.—C. O. H., Chgo., 2-7.
Levin, Dolph and Susie—Cardiff, Wales, 2-7, Empire, Manchester, Eng., 9-14.
Litchfield, Mr. and Mrs. Nell—Palace, Belfast, Ire., 2-7, Grand, Hanley, Eng., 9-14.
Lloyd, Herbert—Empire, London, Eng., Nov. 21-Jan. 14, Apollo, Düsseldorf, Germany, 16-Feb. 1.
Lucier, Mr. and Mrs. Fred—Keith's, Prov., 2-7.
Lutz Brothers—Yorkville, N. Y., 2-7.
McCarthy, Miles—Arcade, Toledo, 1-7.
McConard, Lewis—G. O. H., Indianapolis, 2-7, Columbia, Cincinnati, 8-15.
McFarland and Murray—Proctor's, Newark, N. J., 2-7.
McGrath Brothers—Casto, Fall River, Mass., 2-9.
McKee, Lizzie—Haymarket, Chgo., 2-7.
McKinley, Mabel—Haymarket, Chgo., 2-7.
McKinnon and Reed—Haymarket, Chgo., 2-7.
McMahon's Watermelon Girls—Olympic, Chgo., 2-7, Haymarket, Chgo., 9-14.

Macdonald, James F.—Orph., St. Joe, 2-7, Orph., Minneapolis, 9-14.
Mack, Eddie—C. O. H., Chgo., 2-7.
Mack, John and Carrie—Casto, Fall River, Mass., 2-7.
Macy and Hall—Mohawk, Schenectady, 2-7.
Manning, John—Haymarket, Chgo., 2-7.
Marco Twins—H. and B., Chgo., 2-7.
Marlowe and Plunkett—Keith's, Phila., 2-7.
Martine Brothers—Scala, Copenhagen, Denmark, 1-30.
Martini and Maximilian—Keith's, N. Y., 2-7.
Mason's Society Belles—Columbia, St. Louis, 2-7, C. O. H., Chgo., 9-14.
Meier and Mora—Alhambra, Paris, France, 2-7.
Melini—Paris, 1-30, Monte Carlo, 22-Feb. 1.
Melrose, Fern—Olympic, Chgo., 2-7.
Melrose Troupe—Olympic, Chgo., 2-7.
MEREDITH SISTERS—Coliseum, London, Eng., Dec. 19—Indefinite.
Mertons, The—C. O. H., Chgo., 2-7.
Metropolitan Grand Opera Quartette—H. and B., Chgo., 2-7.
Mexican Troubadours—Proctor's 5th Ave., 2-7.
Miles-Stavordale Quintette—Proctor's 23d St., 2-7.
Millman Trio—Hathaway's, New Bedford, Mass., 2-7.
Mills and Morris—Hathaway's, New Bedford, Mass., 2-7.
Mitchell and Love—Orph., Omaha, 1-7.
Mitchell and Marron—Proctor's 125th St., 2-7.
Monroe, Mack and Lawrence—Cook's, Rochester, N. Y., 2-8, Temple, Detroit, 9-15.
Moore and Littlefield—Shea's, Toronto, 2-7, Keith's, Cleveland, 9-14.
Moore, Tom—Pastor's, N. Y., 2-7.
Moran, Pauline—Casto, Fall River, Mass., 2-7.
Morris and Daly—Pastor's, N. Y., 2-7.
Morrisey and Rich—Yorkville, N. Y., 2-7.
Morton and Elliott—Empire, Newport, Eng., 2-7, Empire, Nottingham, 9-14.
Morton, James J.—Olympic, Chgo., 2-7.
MOTOGIRL, LA CREATRICE—Mallin, Hannover, Germany, 1-31.
Murphy and Nichols—Victoria, N. Y., 2-7, Circle, N. Y., 9-14.
Murphy, Mr. and Mrs. Mark—Orph., Omaha, 2-7, Orph., St. Joe, 9-14.
Murray, Elizabeth—Shea's, Toronto, 2-7.
Newell and Chinnola—Keith's, Phila., 2-7.
Newsboys' Quartette—Haymarket, Chgo., 2-7.
New York Comedy Four—Waldman's, Newark, N. J., 2-7, Bijou, Paterson, N. J., 9-14.
NIBLO, FRED—Shea's, Buffalo, 2-7, Shea's, Toronto, 9-14.
Nobles, Mon and Dolly—Poll's, Springfield, Mass., 2-7, Poll's, Waterbury, Conn., 9-14.
Nome, Robert—C. O. H., Chgo., 2-7.
Norman, Mary—Circle, N. Y., 2-7, Orph., Bklyn., 9-14.
Nugent, J. C.—Orph., Utica, N. Y., 2-7, Mohawk, Schenectady, 9-14.
O'Brien and Havel—Shea's, Buffalo, 2-7.
O'Brien, Frank—Shea's, Toronto, 2-7.
Olson, Les—Proctor's 5th Ave., 2-7.
Olson Brothers—Poll's, Waterbury, Conn., 2-7.
ONRI, ADELE PURVIS—Albany, 2-7, Troy, 5-7.
Orpheus Comedy Four—Keith's, Boston, 2-7, Keith's, Prov., 9-14.
Osterman, Kathryn—H. and S. N. Y., 2-7.
Papina—Keith's, Phila., 2-7.
Pattersons, Bounding—Coliseum, London, Eng., Dec. 19-16.
Pavese, Signor—Proctor's 23d St., 2-7.
Picolo Midgets—Shea's, Buffalo, 2-7.
Picos, Two—Keene's, Bklyn., 9-14.
Pierce and Malze—Columbia, Cincinnati, 1-7.
Platte—London, London, Can., 2-8.
Polk and Tresk—Yorkville, N. Y., 2-7.
Potter and Hartwell—Keith's, Phila., 2-7.
Quizeley Brothers—C. O. H., Chgo., 2-7.
Radford and Valentine—Circus Carre, Amsterdam, Holland, 1-15, Melini's, Hanover, Germany, 16-31.
Rafael—Lyric, Los Angeles, 2-14.
Ramblers, The—Olympic, Chgo., 2-7.
Ramsey Sisters—Columbia, St. Louis, 2-7, C. O. H., Chgo., 9-14.
Rastus and Banks—Empire, Newcastle, Eng., 2-7.
Reynard, Ed F.—Tivoli, Birmingham, 2-7, Lyceum, London, 9-Feb. 4.
Rianos, Four—Keith's, N. Y., 2-7.
Rice, Sig. G.—Orph., Kansas City, 2-7.
Rice and Cohen—Keith's, Phila., 2-7.
Ride, Mr. and Mrs. A. C.—Vandeville, London, Can., 2-7.
Rocher's Dogs—Keith's, Prov., 2-7.

Roattino and Stevens—H. and B., Bklyn., 2-9, H. and S. N. Y., 9-14.
Rooney Sisters—Proctor's 23d St., 2-7.
Rosco and Simms—Olympic, Chgo., 2-7.
Russell, Phil and Carrie—Garlick, Burlington, Ia., 2-7.
RYAN, THOMAS J. AND MARY RICH-FIELD—C. O. H., Chgo., 2-7.
SABEL, JOSEPHINE—C. O. H., Chgo., 2-7.
Sawyer, Eddie—Vandeville, London, Can., 2-7.
Schenck Brothers—Proctor's, Newark, N. J., 2-7.
Scott Brothers—Keith's, Balto., 2-7.
Scott, Mike—Vandeville, London, Can., 2-7.
Seebach, Harry—Proctor's, Newark, N. J., 2-7.
Semmon, Charles—Victoria, N. Y., 2-7, Poll's, Springfield, Mass., 9-14.
Severus and Schaffer—Keith's, N. Y., 2-7.
Shaw, Lillian—H. and S. N. Y., 2-7.
Sherman and De Forrest—Keith's, Boston, 9-14.
Shields, Ella—Pavilion, London, Eng., Dec. 29—Indefinite.
Simon and Gardner—Shea's, Buffalo, 2-7.
Slapoffski, Mme.—Temple, Detroit, 2-7.
Smalley—Arthur Sketch Club—Mechanics, Salem, Mass., 2-7.
Smith and Fuller—Shea's, Buffalo, 2-7.
Smith's Aerial—Portland, Port., Me., 2-7.
SNYDER AND BUCKLEY—Poll's, Waterbury, Conn., 2-7, Poll's, Springfield, Mass., 9-14.
Sogemoto, Jack—Bklyn., 2-7.
Sprarrow—Proctor's, Newark, N. J., 2-7.
Stahl, Roe—Orph., Bklyn., 2-7, Proctor's 23d St., 9-14.
Staley and Birbeck—Hopkins', Louisville, 8-14.
St. John and Le Fevre—Dayton, O., 2-7, Hopkins', Louisville, 8-14.
Stembler, Sallie—Proctor's 23d St., 2-7.
Stephens, Paul—Casto, Fall River, Mass., 2-7.
Stine and Evans—H. and B., Chgo., 2-7.
Stuart—Proctor's 23d St., 2-7.
Sully Family—Yorkville, N. Y., 2-7.
Swift and Barton—Trent, Trenton, N. J., 2-7.
Swor and Westbrook—Grand, San Bernardino, Cal., 2-7.
Szavars Forence Troupe—H. and B., Chgo., 2-7.
Tanakas, The—Orph., Kansas City, 2-7.
Tanneas, The—Casto, Lowell, Mass., 2-7.
Teal, Raymond—Pantages, Seattle, 2-14.
Ten Brooke-Lambert Trio—Chase's, Wash., 2-7, Keith's, N. Y., 9-14.
The Ichl Troupe—Proctor's 23d St., 2-7.
Thardo, Claude—Bijou, Bklyn., Indefinite.
Theo Trio Jack—Proctor's 23d St., 2-7.
Thorne and Carleton—Orph., Bklyn., 2-7.
Thornon, James—Proctor's, Newark, N. J., 2-7.
Thurston, Howard—Circle, N. Y., 2-7, Orph., Bklyn., 9-14.
Tobin Sisters—Haymarket, Chgo., 2-7.
Tomkins, William—Hopkins', Louisville, 1-8.
Toubador Four—Empire, Manchester, Eng., 2-7.
Trovillo, C. O. H., Chgo., 2-7.
Trudell, Mr. and Mrs. Howard—Columbia, St. Louis, 2-8, C. O. H., Chgo., 9-14.
Tye and Jermon—Orph., New Or., 1-7.
Valmore and Horton—Royal, Troy, N. Y., 2-7, Westminster, Prov., 9-14.
Valveno Brothers—Keith's, Prov., 2-7.
Vanella's Horses—Trent, Trenton, N. J., 2-7.
Van Fossen and McCauley—Orph., Kansas City, 2-7.
Vassar Girls—Victoria, N. Y., 2-7, Proctor's, Albany, 9-14.
Vernon—Orph., Los Angeles, Dec. 26-7.
Vedmons, The—Empire, Johannesburg, S. A., 16-Feb. 25.
Village Choir—Circle, N. Y., 2-7.
Wahlund and Tolia—Olympic, Chgo., 2-7.
Waldorf and Mendez—Pastor's, N. Y., 2-7.
Ward and Curran—Keith's, Cleveland, 2-7, Victoria, N. Y., 9-14.
Warren and Gardner—Portland, Port., Me., 2-7.
Watson and Hill—Keith's, N. Y., 2-7.
Watson's Farm Yard—Keith's, Balto., 2-7.
Webb's Seals—Proctor's 125th St., 2-7.
Welch, Charles and Cella—Olympic, Chgo., 2-7.
Welch, Lew—Proctor's 5th Ave., 2-7.
West and Van Stien—G. O. H., Indianapolis, 2-7, Columbia, Cincinnati, 8-15.
Westons, Three—Keith's, N. Y., 2-7.
White and Simmons—Keith's, N. Y., 2-7.
Wilson and Davis—Keith's, Phila., 2-7.
Wilson and Heloise—Trent, Trenton, N. J., 2-7.
Wilson, George—Yorkville, N. Y., 2-7.
Wilson, Two—C. O. H., Chgo., 2-7.
Winter, Winona—Empire, Birmingham, 2-7, Empire, Sheffield, 9-14.
WOOD AND RAY—Proctor's 23d St., 2-7.
World's Trio—H. and S. N. Y., 2-7.
Yonger, Perrin and Yeager—Proctor's 23d St., 2-7.
Yeamans, Jennie—Keith's, Prov., 2-7.

Young, Ollie, and Brother—Orph., Kansas City, 2-7, Olympic, Chgo., 9-14.
Zara and Stetson—Proctor's 125th St., 2-7.
Zarrow Trio—Casto, Lowell, Mass., 2-7.
Zobedie, Fred—Poll's, New Haven, Conn., 2-7.

MATTERS OF FACT.

One of the greatest compliments paid Darrel Vinton while playing Hamlet in Brooklyn, was an offer from Mrs. Knight, of 234 Livingston Street, a cousin of Edwin Booth, to paint a life-size picture of Mr. Vinton in the character of Hamlet.

The Climbers and The Frisky Mrs. Johnson are now solely owned by Clyde Fitch, the author, and they can be arranged for stock or road production through Alice Kauser, 1432 Broadway.

Clark Ross, singing and dancing comedian, also playing character heavies, will be at liberty after Jan. 10 and may then be addressed at 1403 Fifth Avenue, New York.

Ellis G. Kerr, general superintendent of H. Henry's Minstrels: "We take pleasure in writing you that we are meeting with great success, and that our attraction is giving the best of satisfaction wherever we appear."

Clare Colwell (Mrs. Wedgewood Nowell) appeared successfully in the juvenile lead, Dora, in On Thanksgiving Day last week in Richmond, Va.

Owing to the closing of the tour of Toke Hoxie, Albert Andrus has returned to New York and is open to other offers.

The Angler's Annual for 1905 edited by Charles Bradford, author of a number of ichthyological works, is mostly composed of an alphabetical enumeration of American fishes, a popular key by which they may be instantly identified. The book has just been published by the Nassau Press, Jamaica, N. Y.

William J. Hanley, connected in a managerial capacity with Robert B. Manoll, Edward Harrigan, the late Thomas Keene, and others, invite offers for the rest of the season.

Married.

BRACY MARTIN—Sidney Bracy, of Australia, and Dorothy Martin, of England, at Little Church Around the Corner, Jan. 1.

Died.

BANKSON.—John W. Bankson, at Portland, Ore., on Dec. 26, from heart disease. Interment at Portland, Ore.

EDWARDS.—Colonel Thomas A. Edwards, at Corry, Pa., on Dec. 23, 1904, aged 73 years.

HERRMANN.—At Paris, France, on Dec. 20, Madame Herrmann (mother of Leon Herrmann), aged 69 years.

LAMBERT.—Mrs. Frank H. Lambert (Dolly Theobald), at the Cooper Hospital, Camden, N. J., on Dec. 25, from injuries received in a fall, aged 24 years.

MURPHY.—E. H. Murphy, stepfather of J. Frank Burke, suddenly of heart disease, in New York city, Dec. 13. The body was buried in Westboro, Mass., with Masonic rites.

RITER.—Michael M. Riter, at his home in Philadelphia, Pa., on Dec. 23, after a lingering illness, aged 82 years.

ROYCE.—Elvin Dewitt Royce, at the State Hospital at Middletown, N. Y., on Dec. 22, from apoplexy, aged 42 years.

SACKETT.—Frederick Sackett, at Middletown, N. Y., aged 47 years.

SANGER.—At Larchmont, N. Y., on Dec. 27, Eugene B. Sanger, Sr.

PISO'S CURE FOR
Easy ACTION, MILDNESS and PLEASANT
TASTES are PRO'S CURE to strengthen
the voice and prevent hoarseness.
CONSUMPTION

A COON SONG.

"AIN'T DAT TOO BAD?"

WORDS BY HUGHIE CANNON.

MUSIC BY CHAS. KOHLMAN.

AN INDIAN SONG AND INTERMEZZO.

"WHILE THE TOM-TOM PLAYS"

WORDS BY C. P. McDONALD.

MUSIC BY W. C. PARKER.

A TOUGH SONG.

"LITTLE SALLIE COHEN"

WORDS AND MUSIC BY W. C. PARKER.

A SENTIMENTAL BALLAD.

"THAT'S WHY I STOLE A KISS FROM YOU"

WORDS BY C. P. McDONALD.

MUSIC BY W. C. PARKER.

A KISS SONG.

"ONE SWEET KISS"

WORDS AND MUSIC BY W. C. PARKER.

A WALTZ SONG.

"STROLLING ALONG ON OLD BROADWAY"

WORDS BY JOS. C. FARRELL.

MUSIC BY HENRY FRANTZEN.

A CHILD BALLAD.

"THE BURGLAR AND THE CHILD"

WORDS BY JOSEPH NORTHUP.

MUSIC BY W. C. PARKER.

A PATRIOTIC SONG.

"THE BOYS IN BLUE ARE TURNING GRAY"

WORDS AND MUSIC BY W. C. PARKER.

AN OPERATIC BALLAD.

"IF YOU AND I HAD NEVER MET"

WORDS AND MUSIC BY W. C. PARKER.

A SACRED SONG.

"RESURRECTION MORN"

WORDS AND MUSIC BY W. C. PARKER.

Copies of the above will be furnished gratis to PROFESSIONAL SINGERS ONLY on receipt of recent professional programme. Others, save your postage. It will pay you to visit our offices when convenient. We have a bunch of good songs in preparation which our pianists will gladly render for you.

PARKER MUSIC COMPANY,

140 WEST 42D STREET
(Bet. Broadway and Sixth Ave.),
NEW YORK CITY.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—James J. Morton heads the Olympic bill for week 2, with Melrose Troupe, Carter and Waters co., Josephine Ainsley, Wahlund and Telke, Hy Greenway, Charles and Celia Welsh, McMahon's Minstrel Maids, Raymond and Caverly, the Ramblers, Fern Melrose, Jackson and Douglas, Roscoe and Simms, Charles Gloss and Son, and Billy Britt. Haymarket: Mabel McKinley, Edmund Day and co., Josie De Witt, Newsboys' Quartette, Lizzie McKeever, Mr. and Mrs. Ahern, John Manning, Laughing Trio, Hickey and Nelson, Tobin Sisters, Burton and Brooks, Ferguson and Passmore, Leo Garillo, McKison and Reed, Clara Collins, Chicago Opera House: Ryan and Richfield, Felix, Barry and Barry, Trovillo, Misses Delmore, Robert Nome, Jennings and Bentfrew, George W. Leslie, Four Clowns, Delmore and Lee, Josephine Sabel, Quigley Brothers, Lyndale Allison, Juggling Mertonay, Eddie Clark, Two Wilsons. Hyde and Behman's: Annie Irish, Metropolitan Opera Quartette, Princess Trilix (horse), Stine and Evans, World's Trio, Marco Twins, George C. Davis, Harry Brown, and Szavari-Florence Trun.

BOSTON, MASS.—Ireland's Own Band will remain for one more week at Boston Music Hall, where it has proved a strong attraction this week. The cards in the bill now being given are Wright Huntington, Lillian O'Mara, Enigmamelle, Howe and Scott, Will Archie, Sig. Allene and his ape, and the vitagraph. This week's bill at Keith's includes Billy Linka, with Bedini and Arthur, Ferguson and Mack, Coture and Gillett, and Charles de Forest all in the act; Juan Calcedo, the wonderful wire dancer; Paul Barnes, Warren and Gardner, Jennie Yeamans, Norman and Bryce, Mlle. Arminta, James Burke, Willett and Whitaker, Howard and Bland, and the biograph. With Watson's Orientals at the Columbia Music Hall are W. B. Watson, Jeanette Dupre, Lassard Brothers, West and Williams, Belle Gordon, Wilkes and Butler, and the Ushers. In the week's bill at the Howard Athenaeum are Leroy and Clayton, Dick Cooley, the outfielder of the Nationals, and his trio; Dollar Troupe, Caron and Farnum, George B. Alexander, the Jacksons, C. E. Johnson, Burke's dogs, Sheridan and Porrett, Tascot, Williams and Aleene, Carroll and Baker, Epps and Lorette, May Russell, Henry Walte, and the burlesque contingent in Under the Mistletoe. With Rush's Bon Tons at the Lyceum there is an olio including Williams and Adams, Cook and Cook, Three Livingstones, the Simpsons, and Grace Leonard. With Harry Bryant's Extravagants at the Palace are Collins and Vack, Berry and Berry, Bessie Lamb, Arlington and Delmore, and Rene and Honegar. Variety acts are given at Austin and Stone's by Irma Debra, Majone, Scott and Johnson, the Daltons, Clark and Hart, Nat Gould, Daly and Reno, Williamson and Gilbert May Gill, Mellowmole Duo, Marshall and McGee, Brad-dock and Tryon, and The Hurry House Inn, a skit by the stock. The Trocadero, with the Bohemian Burlesquers, had a big holiday week. Coming 2, Blue Ribbon Girls. At the Lyceum Watson's Americans presented a genuine beauty show. Richy W. Craig, Lottie Gilson, and Billy Hart scored. Sam Devere's co. begin at midnight 1 and stay all week. Arch Street Museum attract immense throngs Christmas week. Mrs. General Tom Thumb's Court recitations and vaudeville features week 2. S. FERNBERGER.

KANSAS CITY, MO.—The Christmas week bill at the Orpheum was only fair, but the usual capacity crowds were in evidence and the performers were well received. The Eight Colored Clowns were the topplers, but Campbell and Johnson, a comedy duo, won the lion's share of applause. Others were Haller and Fuller, Canfield and Carleton, Sullivan and Pausenella, Tyce and Jermon, and James F. McDonald. For 1-7, John T. Kelly and co., Marquerite Le Roy, G. J. James H. Culson, Van Fossen, and McCauley, Irene Franklin, Reed and Shaw, and the Tanakas. At the National the second week's bill drew good crowds. William G. Rogers and the Be Anos won the most favor. Others were the Five Hewitts, Mona Marshall, William Ormsby, and Mr. and Mrs. Larry Shaw. The Tiger Lillies, and Mr. and Mrs. Lillian Shaw, playing to good business. Some pleasing specialties by La Vela and Cross, Brown and Robinson, and Morrison and Fay were featured. Rice and Barton co. 1-7. The bill at Yale's 25-31 was made up of the Rutherfordes, Forbes and co., Johnson and Perry, Pauline De Conde, Arthur Seymour and Frank Groh, all of whom were well received. Business good. D. KEDDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.) The attendance Dec. 26 was the largest in the history of the house, and ticket selling was suspended three times during the day. The previous high record was made Thanksgiving but the Christmas holiday was far ahead. The bill 26-31 was headed by Robert Hilliard and co. In Number 973. These were also in the bill and scored heavily: Jules and Ella Garrison, Six Glusierettes, Marie Narelle, Three Westons, Elmer Tenley, Matthews and Ashley, Doherty's poodles, Lavender and Tomson, Marlowe, Plunkett and co., Billy Carter, Tom Almond, and Lottie Larkin. The latter, in an act of recitations, made her vaudeville debut in an act of recitations, songs, dances and club swinging. 2-7: Rice and Cohen, Frank Bush, Jennie Yeamans, and others. Westminster (George H. Batcheller, mgr.): Bowery Burlesquers delighted large houses 26-31. Fine entertainment: attractive co. Moonlight Maids 2-7. HOWARD C. RIPLEY.

PORTLAND, ORE.—The vaudeville houses are all doing surprisingly well, despite the opposition of the older houses. The bills are as follows: Arcade: Walron Brothers, Dan and Bessie Kelly, Sylvan and O'Neil, Lee Odenhall, Genevieve Ardell. Baker: Manning Trio, Odenhall, Bimm, Romm, Brer, J. Hennessy, Jean Wilson, Edith Clark, Norwood Brothers. Lyric: Adams Brothers, Harrison Brothers, Robert Athan, Ida Russell, Kober Brothers, Lamb and Jenkins, Thomas W. Ray. Grand: Kohn-Starko-Arco Aggregation, Levis and

Arlington, Kenton and Lorraine, Four Roberts, Cummings and Merley, and Alf Bonner. Star: Daisy Harcourt, Taggart Family, Ellis and Paloma, Montgomery and Cantor, the Delkes, Arthur Lane, and Williams. Moving pictures at all houses. JOHN F. LOGAN.

NEW HAVEN, CONN.—Poll's Wonderland (S. Z. Poll, mgr.; J. H. Docking, res. mgr.): Crowds were turned away Dec. 26-31. Manager Poll reporting the biggest Christmas business in the history of the house. Milton and Dollie Nobles headed the bill in The Days of '49. To say they made a hit is expressing it mildly. Snyder and Buckley are good musical comedians and Lucy Clark an Irish contralto, was a prime favorite. Kelley and Ashley, Leonard and King, Mr. and Mrs. Stuart Darrow, and Hathaway and Walton made up the olio. Week 2-7: Frederick Bond and co., Ford and Gehrue, Fitzgibbon-McCoy Trio, Towanda Wilson's Elton Circus, Don and Thompson, Charles C. Ernest, and Fred Zohadle. Item: Mr. Poll served Christmas dinner on the stage 26. He also gave his employees suitable gifts. JANE MARLIN.

ST. LOUIS, MO.—The closing year chalks up the biggest business in the record of the Columbia, where vaudeville has reigned for some seasons. For week of 2 Frank T. H. answers, Jessie Lawrence, Tucker, Howard Truesdell and co., Lew Hawkins, Tchow's cats, Wynne Winslow, Society Belles, Willie Zimmermann, Stafford and Stone, Ramsey Sisters, Blanche Sharp, and Schiller Brothers. Manager Butler, of the Standard, who has just won his Congressional contest at Washington, offers for week 2 the Vanity Fair Burlesquers. In the olio are Imhoff, Conn and Corinne, Lillian Held, Clemens Brothers, Ward and Raymond, and Henry and Hoon. The week of 1 has at the Star the Acrobatic Alphas, Reynolds and Darr, Ida Howell, Richards, and John and Mat. J. A. NORTON.

SAN FRANCISCO, CAL.—At the Orpheum Dec. 18-25 Hermann the Great, Albertina Melich, Alfred A. Farland, Alada Hemml, Lucia and Viate, Vernon, Ford Sisters, John and Harry Dillon, and motion pictures. Next week, Orpheum Show. Chutes 18-25: Princess F. H. Russell, Henry Walte, and the burlesque contingent in Under the Mistletoe. With Rush's Bon Tons at the Lyceum there is an olio including Williams and Adams, Cook and Cook, Three Livingstones, the Simpsons, and Grace Leonard. With Harry Bryant's Extravagants at the Palace are Collins and Vack, Berry and Berry, Bessie Lamb, Arlington and Delmore, and Rene and Honegar. Variety acts are given at Austin and Stone's by Irma Debra, Majone, Scott and Johnson, the Daltons, Clark and Hart, Nat Gould, Daly and Reno, Williamson and Gilbert May Gill, Mellowmole Duo, Marshall and McGee, Brad-dock and Tryon, and The Hurry House Inn, a skit by the stock. The Trocadero, with the Bohemian Burlesquers, had a big holiday week. Coming 2, Blue Ribbon Girls. At the Lyceum Watson's Americans presented a genuine beauty show. Richy W. Craig, Lottie Gilson, and Billy Hart scored. Sam Devere's co. begin at midnight 1 and stay all week. Arch Street Museum attract immense throngs Christmas week. Mrs. General Tom Thumb's Court recitations and vaudeville features week 2. S. FERNBERGER.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): An especially pleasing bill Dec. 26-31 drew capacity houses. George Boniface, Jr., and Bertha Waltinger and Jewell's Manikins won much favor. Edwin Keough co., Rochez Dog Circus, Stuart Barnes, Johnnie Hoey, Zara and Stetson, and Lutz Brothers were seen to advantage. Week 2-7: Six Cuttys, Gaiety Mrs. Jones Barry, mgr.: Irwin's Big Show 22-24 had large houses; good co. Sam T. Jack's Burlesquers 26-28 to capacity. London Belles 29-31. Utopians 2-4. Transatlantics 5-7. Item: Through the kindness of F. F. Proctor and Howard Graham, John H. answers, Jessie Lawrence, Tucker, and Howard Truesdell and co., Lew Hawkins, Tchow's cats, Wynne Winslow, Society Belles, Willie Zimmermann, Stafford and Stone, Ramsey Sisters, Blanche Sharp, and Schiller Brothers. Manager Butler, of the Standard, who has just won his Congressional contest at Washington, offers for week 2 the Vanity Fair Burlesquers. In the olio are Imhoff, Conn and Corinne, Lillian Held, Clemens Brothers, Ward and Raymond, and Henry and Hoon. The week of 1 has at the Star the Acrobatic Alphas, Reynolds and Darr, Ida Howell, Richards, and John and Mat. J. A. NORTON.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): The best number on the bill Dec. 18-25 was Mary Shaw and co. in The Silent System. Phyllis Allen co. 1, when they leave on a Western tour and his clever little dog "Bob" offered some very clever acrobatic work. Sam Elton's act is most laughable. Others were the Josselin Trio, Clement D. Lion, Le Roy and Rice, and Howard's ponies and dogs. Casino (H. C. Wyatt, lessee): 18-25 was the opening of this house as a 10-20 cent vaudeville theatre. On the bill were Deely and Shean, Morgan and Chester, Olive, Paris, Sanford and Darlington, and Auer. The numbers were good and the attendance excellent. DON W. OARLTON.

BERKELEY CITY, N. J.—Bon Ton (Thomas W. Dickins, mgr.): Sam Devere's co. Dec. 26-31 to well deserved large business. Co. is all right. Joe Sullivan and Smith and Champion head the list. Majestics 2-7. Bon Tons 9-14. Items: Joe Madden, of the Utopians, who has been home here ill for two weeks, will return the 1, when they leave on a Western tour. The T. M. A. held a special meeting at the Bon Ton 24 and conferred the degree upon Louis May, and made honorary members of Signa May and Gladys St. John, all of the Bohemian Burlesquers. Gladys St. John lost an earring while here. WALTER C. SMITH.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Every performance during Christmas week was well patronized and every number seemed to please. There were Valerie Bergere and co., A. P. Rostow, Madge Fox, William H. Windom, Ward and Curran, Sisters Kuppel, Al. Carleton, and Riccabono's horses. Booked 2-7: Fadette's Orchestra, Louis Simon and Grace Gardner, Moore and Littlefield, Elizabeth Murray, Adamini and Taylor, and Frank O'Brien. Star (J. W. Stair, mgr.): The Kentucky Belles to S. R. O. Dec. 26-31. Al. Reeves' co. 2-7.

STANLEY MCKEOWN BROWN.
DENVER, COL.—Orpheum: Excellent bill 18-24. Dorothy Russell (headliner) unable to appear latter part of week owing to illness. Augusta Glose made big hit. Others: Mr. and Mrs. Mark Murphy, Madge Mailand, Elton and Erroll, Four Bards (best act here this season), Christmas week: W. B. seals, Eleanor Falk, Chassino, H. V. Fitzgerald, Pote Baker, Cliff Dean, Kline and Gotthold. Novelty: Frederick the Great, Frank Emerson, Herbert and Weller, and others. The Lyric is doing a big business and offers good bills.

MARY ALKIRE BELL.
OMAHA, NEB.—John T. Kelly and co. are the headliners at the Orpheum week Dec. 25. Mr. Kelly is very amusing. The Tanakas were warmly welcomed. The dancing feature of the Gleasons was heartily received. Others: Ray Salce, Reed and Shaw, Lynn Welcher, and the Prosper Troupe. For week 1-8: Colini-Clairons, Alcide Capitaine, Binns, Binns and Binns, Charles Leonard Fletcher, Happy Jack Gardner, Fox and Foxie, Mitchell and Love.

JOHN R. RINGWALT.
NEWARK, N. J.—Proctor's: Six Musical Cuttys, Violet Black and co., Captain Webb's seals, Signor Germain, Genaro and Bailey, Nelson Farm Troupe, Dave Nowlin, McIntyre and Rice, Collins and Flawley, and the motion pictures drew well Dec. 26-31. Waldmann's: New York Stars gave a capital per-

MANAGERS' DIRECTORY.

IND.—RICHMOND.

New Phillips Theatre

Only first-class and up to date theatre in city. The most popular and centrally located. Interurban Service pass in front of theatre on Main St. Newly remodeled, refurnished, new electric system and practically a new theatre. Seating capacity 1250; size stage 60x50. Associated Billposter and Distributor. Will give good terms to first-class attractions and guarantee to do the business. Wire or write for open terms.

O. G. MURRAY, Mgr.

PA.—DUNLO.

Odd Fellows Hall

New building capacity 400, electric light and steam heat, coal town Pop. 2500, elegant stand for small shows, medicine shows etc. Address

J. H. MOORE.

formance 26-31. Olio: George and Lillie Brennan, Three Lillies, Loro and Paine, and the Watermelon Trust. Cherry Blossoms 2-7. FREDERIC T. MARSH.

HARTFORD, CONN.—Poll's (S. Z. Poll, prop.; Louis Kilby, mgr.): An exceptionally fine bill week Dec. 26, consisting of Frederick Bond and co., Kennedy and Rooney in their very clever sketch, The Happy Medium, McWatters, Tyson and co., Potter and Hartwell, Charles Ernest, Messenger Boys' Trio, and Olson Brothers. Item: Clayton Kennedy and his clever little wife, of the local Theophan colony, were the recipients of much social attention during their engagement here. A. DUMONT.

BUFFALO, N. Y.—Shea's Theatre week 26 offered an unusually attractive bill, including Simon and Gardner, Frank O'Brien, Moore and Littlefield, Reno and Richards, Adamini and Taylor, Connell and Swan, and Elizabeth Murray. The High Rollers, an extravaganza co. of high order, was at the Lafayette week 28. P. T. O'CONNOR.

TOLEDO, O.—The Arcade had a well balanced bill for Christmas week, which included Hill and Sylvany, Juanita Rush, Talbot and Rodgers, Treloar and Tempest, Petching Brothers, Mr. and Mrs. Silvers, the Sa-Vans, and Jenks and Clifford. The Rentz-Santley Burlesquers was the Empire attraction. C. M. EDSON.

CLEVELAND, O.—Keith's (L. M. Elrick, mgr.): The bill for New Year's week will include Valerie Bergere, Riccabono's horses, William Windom, Ward and Curran, Laura Millard, and Earl and Wilson. At the Star Theatre the Rentz-Santley Burlesquers will hold forth 2-7. WILLIAM CRAFTON.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business to the limit week Dec. 26-31. Della Fox headed the bill, which included Charlie Case, Nichols Sisters, Watson, Hutchings and Edwards, Charles Hers, Waterbury Brothers and Tenny, and Benah and Miller. Week 2-7: Rose Wentworth Trio, Howard Brothers, and others. Corinthian (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): Large audience greeted Al. Reeves' co. week 26-31. High Rollers 2-7. Colonial Hall (Phillip E. Hone, mgr.): Perry, Odell and Lee's Comedians week 26-31 to medium business. Walter G. Brown and Ellis Sisters easily headed the bill.

WINNIPEG, MAN.—New Dominion Theatre: The opening of the New Dominion, the finest vaudeville theatre in Western Canada, took place Dec. 12 to 8. R. O. The seating capacity is 1,100; the stage is 92 feet high by 30 feet deep. The coloring is in white and gold. There are four boxes and boxes on each side, while a spacious foyer runs along the rear. M. Kyle and G. A. Kobold are joint owners. National music was used in the dedication, led by Madame Deschamps. The programme was as follows: Bartlett and Collins, Fox and Foxie, Mr. and Mrs. Alfred Kelecy in a splendid sketch called In Trust, Brummel and Kimberly, Claudius and Cabin, the Lovitts, and moving pictures.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): A first-class bill drew crowded houses Christmas week. Clayton White and Marie Stuart headed the list, with Lew Sully next in favor. Others were the Two Bucks, Hayes and Healey, Melrose Troupe, Pierce and Malzee, the Great Theresas, and the Mitchells Lewis McCord and co. 2. New Unique (R. B. Thorbus, mgr.): Week Dec. 26-31: Leonard and Bastedo, Carrie M. Scott, Palmer and Robinson, Marie Healey, Goldie Melville, Business fine, and growing. Empire (Charles Zimmerman, mgr.): Morning Glories week 26-31. Good bill: crowded houses. Tiger Lillies 2.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Cinderella and Her But-terfly Court, an electrical novelty, was presented for the first time on any stage Dec. 26 and pleased. Much attention is paid to color schemes, the butterfly dance being a charming effect. The St. Clair Sisters do the dance. Mr. and Mrs. Robyns in The Counsel for the Defense were a feature. Orelita and Tyler, Mathews and Haverly, and Nellie Seymour complete the bill. Item: The Crystallex Carnival will be held at the Columbia Opera House 2-7. Vaudeville features will be presented.

MINNEAPOLIS, MINN.—Mr. and Mrs. Sidney Drew were headliners at the Orpheum Christmas week. Others were: Mlle. La Tina, Clifford and Wollins' stallions, and the Ten Nelsons. The Unique had Dacy and Chase, George Stevay, Minor and Calbreth, Alice Warburton, Germania Brothers, and Joseph Macauley. At the Dewey the Merry Maidens entertained with an olio made up of the Hlatis, Sam Rice, and Shepherd Camp and Patti Carney.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): A good attendance and fair bill are in order at this house for week Dec. 26-31. The features are Pat Rooney and Marion Bent, De Witt, Cressy and Torrance, Werden and Gladdish, La Fleur, Cressy and Dayne, Shields and Paul, and Twelve Navajo Girls.

PROFESSIONAL CARDS.

ANDREWS, LILLIAN

Grand Dames and Oar. Empire Theatre. Columbus, O.

BRANDON, ETHEL

Engaged with Liebler and Co.

CARHART, JAMES L.

Antigonus in The Winter's Tale, with Viola Allen.

CLARGES, VERNER

The Players, 16 Gramercy Park.

DALLAS, MERVYN

Aristocratic, character. Disengaged. Pt. Pleasant, N. J.

EVERETTS, EVERETT

Juveniles. Leads. At Liberty. 158 Noble St., B'klyn.

GILLETTE, ELMA

Cora in The Fatal Wedding (Western).

HADLEY, HELAINE

Leading Woman. Quincy Adams Sawyer. 4th Season.

HORN, DORA

Girl of the Streets Co.

HUNT, MARIE

Address Actors' Society.

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PLUMER, LINCOLN

Human Hearts—Eastern.

PORTER, CAMILLE

The Minister's Daughters Co.

RILEY, J. H.

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Actors' Society, N. Y. City.

SWANN, KATHRYN

At Liberty. Utility, Stock or Road. Address MIRROR.

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WEEMS, HARRIETTE

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WILDER, MARSHALL P.

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Season 1904-05 management A. H. Woods.

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Empire Theatre, Columbus, Ohio.

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The Chas. K. Harris Herald

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1905 "THEY'RE OFF!" 1905

"HAPPY NEW YEAR"

The song winners of 1905,
By Charles K. Harris:
"I'm Trying So Hard
to Forget You."
"Sweet Maid Divine."
"Why Don't They Play
With Me?"
"Down in the Vale of
Shenandoah."
"Just a Glimpse of
Heaven in Her
Eyes."
By Jos. E. Howard:
"I'm Going to Leave
You."
"Good-bye, My Lady
Love."
By Geo. Evans and Ren
Shields:
"Come, Take a Trip in
My Airship."
"Sunday Morning When
the Church Bells
Ring."
"Bimbo."
"You're the Sweetest
Flower That Grows
in Tennessee."
"In the Sweet Spring
Time."
By W. T. Francis:
"Sweet Sanna-o-o."
In answering these advertisements please mention
THE MIRROR.

By Frank D. Bryan:
"It Makes Me Think
of Home, Sweet
Home."
By Pat Rooney:
"Make Yourself at
Home."
By May Irwin:
"Albany."
By Hughie Cannon:
"Jim Badger."
By Joe Maxwell:
"I've Got My Fingers
Crossed, You Can't
Touch Me."
By Audrey Kingsbury:
"Dear."
By Maurice Levi and
Edgar L. Smith:
"Game of Love."
"Big Indian and His
Little Maid."
"I'm So Lonesome."
"A Great Big Girl."
"In Gay Paree."
"Miss Watermelon
Sweet."
"For You Honey, for
You."

By W. T. Francis:
"Sweet Sanna-o-o."
In answering these advertisements please mention
THE MIRROR.



Meyer Cohen, manager for Charles K. Harris, was
in Washington, D. C., last week, and, in conjunction
with Rudolph Aronson, made a deal whereby Droop
and Sons, of that city, will make a special feature of
"Our President" march during the inauguration of
President Roosevelt. They have contracted for 10,000
copies. This march is the one which was selected
by the Republican National Committee, who sent
out 100,000 copies to the prominent people throughout
the United States. It is to be used as the grand
march at the inaugural ball. The National Committee
also sent out 10,000 band and orchestra arrangements
of this march, and it is to be played wherever Presi-
dent Roosevelt appears. It has a catchy swing to
it, and will no doubt be one of the big sellers for
the next four years.

"Polly Prim," the new characteristic march two
step, published by Joseph W. Stern and Company, is
to be used as the nucleus of a vaudeville sketch. The
act will require the services of several people and is
already in rehearsal. It will be seen in the high-
class vaudeville houses, and the promoters of the
venture promise something distinctly new in this style
of entertainment.

The Burg Sisters are successfully featuring "Syl-
vie," published by G. W. Setchell, 39 West Twenty-
eighth Street and 633 Washington Street, Boston.

Shapiro, Remick and Company have placed a new
song with Marie Cahill, with the Lew Fields' com-
pany, entitled "Hindoo Man," by Williams and Van
Alstyne.

Sylvia Cook, of the singing and dancing team,
Cook and Sylvia, is singing "Honey, I'm Waiting,"
a new coon song by Feist and Barron.

The house of Harris has the following promising
numbers in the Higgle-Piggle production, written
by Maurice Levi: "Game of Love," "Nancy Clancy,"
"In Gay Paree," "Big Indian and His Little Maid,"
and "I'm So Lonesome."

The two songs "On a Good Old Winter Night,"
and "Will I Go to Heaven When I Die?" have met
with popular approval, and the publisher, Will R.
Haskins, is well pleased with the way these numbers
are selling.

Rader Brothers are singing George Whiting's "The
Banana Man," a characteristic song, original in idea
and melody. They write that the number never fails to
call for an encore at each performance.

William Hayes, the writer of "Only You and I,
Love," "The Song Our Boys Sang," and "Don't
Come Back and Hang Around Ma Do," has been
engaged by the Peerless Publishing Company to re-
present their publications.

Nichols Sisters are featuring Drieland and Morse's
"Daniel" and "What the Brass Band Played."

Harry B. Lester, Greg Pattl, James Ryan, Norton
and Russell, and Frances Harrison continue to use
Ed Brill's "Miss Katy Did." Favorable reports have
been received from the singers named.

Carle Browne Cooke, who is singing Al. Trahern's
humming coon novelty song, "My Sun Burnt Lily,"
was compelled to respond to repeated encores during
a Boston engagement last week.

The new songs Paul Dresser has in preparation for
the coming year will include some complete novelties.
They may be heard at the offices of the Paul Dresser
Publishing Company, 51 West Twenty-eighth Street.

May Irwin has met with instantaneous success
singing "Dat Ain't Nothin' But Talk," which is par-
ticularly adapted to Miss Irwin's style. It is pub-
lished by Falter Brothers, 47 West Twenty-eighth
Street, New York.

Ella Shields, the baritone, who recently left the
United States, is now billed as the feature number
at the Pavilion, London, Eng., where she is playing
principal girl and using exclusively songs from the
Feist catalogue.

R. J. Jose, the tenor, has been singing one of
George Rosey's sentimental love songs, entitled
"Too Late," and has made it a very popular num-
ber, although it was published two years ago and
was practically unknown. Joseph W. Stern and Com-
pany are the publishers of this song.

Clara Kummer has signed a contract with Joseph
W. Stern and Company, whereby she will write ex-

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clusively for them a number of years. Miss Kum-
mer's song, "Egypt," was one of the hits in A
Chinese Honeymoon in London, and shortly after it
attained an equal degree of success in The Girl from
Kay's at the Herald Square Theatre, New York.
Her most recent songs are "June," which has gained
much prominence in The Catch of the Season pro-
duction in London, and "Dingle, Dangle Dell," sung
by Marie Cahill, with the Lew Fields Stock company.

The Yankee Comedy Four write the publisher that
they are meeting with success with their songs from
the Feist catalogue. They are using "Karama,"
"Strolling Long the Pike," "My Little Zu-coo-lu,"
and "I Ain't Got No Time."

The Mexican Troubadours are singing "Only You
and I, Love," which is the only American ballad in
the act. It is published by the Peerless Publishing
Company.

Williams and Van Alstyne have again come to the
front with another original song called "In the
Shade of the Old Apple Tree," which has already
attracted the attention of many singers. It has
started out like another "Back, Back, Back to Bal-
timore," for which these versatile writers are re-
sponsible.

Pretentious coon song singers say, "I'm Just Crazy
'Bout You." In the verdict of the audience after
hearing this song, which fact is proven by the many
performers who are featuring it and getting much
applause in exchange for their efforts. It is pub-
lished by the T. B. Harms Company.

Together with the melody, the slides to "On the
Farm in Old Missouri," have helped to popularize
this song, which is being used in many illustrated
acts.

"Luzon," the Filipino Intermezzo by Eugene Ells-
worth, is being featured nightly by orchestra leaders
throughout the country.

"Fooling You" is proving to be one of the
Theatrical Music Supply Company's most popular
songs, having caught the popular fancy of singers
and the public alike.

A very pretty song from the West, the title of
which is, "Where the Sil'ry Colorado Wends Its
Way," is published by Tolbert R. Ingram Music Com-
pany, Denver, Col. The slides do the song justice, and
are much in demand.

Charles Horwitz has just finished a new sketch
for Dawson and Whitfield. It is entitled The Hall
Room Boys, and is founded on the incidents in the
series of caricatures being published in the New
York "Journal." William Morris is now booking time
for the act. Three of Stern and Company's songs,
"That Ain't the Kind of Grub I've Been Getting
Down Home," "The Humming Coon," and "Egypt,"
will be introduced in the sketch.

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"I WANT TO BE A SOLDIER" "YOU'RE JUST A BIT OF SUGAR CANE"
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